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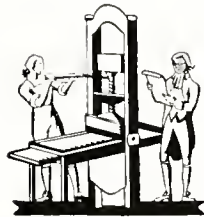
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MODERN EMBROIDERY

MODERN EMBROIDERY

BY MARY HOGARTH

Edited by
C. GEOFFREY HOLME



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FOREWORD

It is generally recognised to-day, and strongly so in the United States, that technical skill is not in itself sufficient to produce work of distinction, but that a basis of good design is equally essential. While this has never been denied in the case of painting and sculpture, there has until recently been a tacit assumption that one or two “minor” arts, such as that of embroidery, could get along very well without much conscious design,—were, if anything, the better for it. The art of the embroideress was judged rather by the cunning of her fingers than her eye, and anything supremely difficult of execution could be sure of praise, regardless of its meaning or use. Hence the increasingly debased repetition of “traditional” patterns by means of transfers—patterns, not designs.

It is not possible to get full satisfaction from work limited to the reproduction of worn-out ideas. Everyone is an artist to a greater or less degree, and it is the aim of this book to help its readers to discover their own powers. The dozens of examples from all over the world which it contains are the work of artists with the needle, but their artistry is of a kind within the reach of all intelligent people. There are hundreds of ideas here waiting for you to develop them into designs of your own as attractive, as useful and as modern as these.

The Editor desires to express his acknowledgments to the designers and embroiderers who have permitted their works to be reproduced in this book, and for their assistance in compiling the descriptions and in many cases preparing explanatory diagrams.



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INTRODUCTION

MODERN embroidery should be the invention of to-day in design, and should express this age. The technique should be governed by the design. Since the Great War a new school of design has been growing up. This school is a natural growth born of necessity. What is this necessity that all unconsciously pushes the designs of to-day ? First, the financial crisis of the world, which necessitates economy. Plain buildings, for example, with little or no decoration ; therefore the lines of the structure must be its decoration. Secondly, speed necessitating a more rapid technique, hence the extensive use of applied pieces of fabric lightly stitched together to form the pattern desired. Thirdly, the prevalence and rapid growth of invention in machinery, which influences our minds. The forms in modern embroidery tend to be large and sweeping, often reaching out to something beyond the space to be decorated ; the materials used are simple cotton materials, braids, buttons even. The confusion of modern life and its complexity also is expressed. The forms hurry along across the stage ; the human figures when they are employed suggest machine-made human beings.

Not that all this has arrived suddenly. There has been a gradual development. We can see on Page 26, for instance, that the larger forms are filled in with appliqué and that masses of stitches are used as well, to arrive at richness, and this on a beautiful piece of work full of the tradition of the Elizabethan period. Again we see on Page 17 the influence of the past in the way the flowers are worked. We can trace tradition in all the plates shown in this book, and yet we can truly say they are of our own time and could only have been designed in this age. We must be part of our own generation in embroidery, if we are to make of it an art. For some time past we have been too prone to take the patterns of the past and often of a civilisation and an age far removed from our own and to make exact or adapted copies of them. This is not to be inventors or artists but imitators, however beautifully we stitch. Like all imitations they tend to be dull or dead. England, with her unrivalled reputation for noble design and most beautiful technique, did not, in her greatest periods, copy the ages behind her. She logically developed. The Elizabethans, for example, did not copy the ages of faith behind them, neither did the Jacobeans imitate the Elizabethans, nor the later Stuarts the Jacobeans. The fashion in the so-called Elizabethan period was for panels of classical or biblical subjects, Venus and Adonis or Samson and Delilah. The embroiderers clothed the figures in the dress they saw around them in the streets, and as background placed their own beautiful gardens. The Stuart period gave every man the features of the Stuart King. It is the design that is all important in a work of art. It is the design of line *and* of

colour spaces—they must not be divorced—that gives us the artistic thought, not the stitches which are means to an end only. The stitches should, of course, be significant of the design, they should be our slaves, not our masters.

There are limitations to any medium ; embroidery is no exception to this rule. There is a limit to what can or cannot be done with a needle and thread twisting itself in and out of a piece of woven fabric. For this reason it is good for students of this art, which is the art of enriching and strengthening a piece of woven textile by working into it, to study the past and to make at least one complete copy of an older piece of work, that has been accepted by time and the best judges to be a work of art, if only to give themselves a standard, and then to look around and try and express their own thoughts about our own day, as beautifully as possible. Appliqué, now so largely used, should not, I think, invade the realm of painting. It is by no means now being used for the first time in history. As long ago as the fifteenth century the workers worked their little figures on pieces of linen in the manner they were accustomed to do, but instead of working the whole background in stitches of silk, they applied their figures and designs on to rich stuffs for their copes, altar frontals, or any other garment. They found it quicker. Appliqué meets our need for hurry and economy.

Art, in all forms, is going to be for the thousands of people living in small homes. The rich patrons in large houses are disappearing or they are not adding to their possessions, now that labour is hard to obtain and expensive. The churches tend to have altar frontals and other hangings made of rich stuffs undecorated or even of very plain materials. Sometimes they have the traditional symbols woven in. With large simple bare spaces to consider, it is not to be wondered at that appliqué is increasingly used. There is a use of it that may not have occurred to many people. Loose covers for chairs can be made in a linen and then decorated by means of appliqué where decoration is wanted after the covers are made up. Curtains again could be beautifully treated in the same manner.

The inclusion in this book of representative pieces from all over the world is interesting. We find that they have not discarded tradition, that they show the new tendency that I have spoken of in design, together with the traditional accomplished needlecraft that we have become accustomed to see. The best work of any age tends to survive ; the bad disappears, and particularly is this true of embroidery which is apt to deteriorate with age and exposure more rapidly than other mediums. I would not say that every design in our collections of needlework is a good one, there come in other considerations from the collector's point of view. There is the archaeological aspect, the re-constituting of the social history of an age or a people, there is the fact that perhaps it is the best example of an age which that collection has suc-

ceeded in acquiring. It is our part to educate ourselves by study of the fundamental laws of æsthetics so that we can have a reasoned judgment about any piece of work of the past or present. Has the design rhythm of line and of colour, has it balance, not necessarily a mechanical balance, has it suitability to the purpose it was intended to fulfil, is it made of the best materials of the kind chosen, and do the stitches suit the purpose for which the work is to be used? If it is to form a seat for a chair it should be closely and firmly stitched, the intention being that it be sat upon and that often, and therefore let us work the stitch on the diagonal and cross every stitch at once. This is very true of cross stitch that we want to last and to hand down to posterity. It is more difficult to work the pattern working on the diagonal, but a much closer back is formed you will find and the danger of the canvas splitting between the lines is avoided. Again, a small bag that we hold in our hand should be of small close stitches. A hanging can afford to be of large forms with large stitches. A fire screen under glass can also be of a looser technique for obvious reasons and so on. It is our business as artists to study and consider all these points so that we may judge intelligently. The canvas or linen material on which work is done should be of the best quality. Cotton canvases do not wear nearly so long as linen or jute canvases; and all canvases made of cotton rag rolled together with starch should be fled from like the plague! Chair seats in stitches like cross stitch, tent stitch, Gobelin, and indeed any stitch that can be worked by the warp and weft threads look very well on a material like a good hand-spun and hand-woven scrim made of jute or flax. This gives more play to the stitch and less rigidity than the unbending harsh machine-made double canvas so universally used to-day. It is widely thought that in a coloured piece of work, to employ a great variety of stitches gives the work a restless appearance and that in monochrome work the more stitches that are used the better. We have to remember that in a design worked with silk thread there is the play of light on the silks which will add to the confusion. If we want a confused effect then all is well. I offer no opinion on these matters. I would not limit anyone. Usually the best results have been obtained by the simplest of means. One stitch only, pulled, and worked in different directions has given a sense of several kinds of stitch in the hands of Greek islanders, for example. We can lay down no precise rules, all depends on what the worker wishes to say. Do we want to create a feeling of repose or of confusion and hurry? Art is not an exact science, where two and two make four, and no dispute. Art is a thought expressed by a temperament by means of mass, line, and colour. Can we make rules for a human thought? Can we all design? Yes, I think we can. Begin simply and you will be surprised how quickly it grows. We do design, we arrange, all of us every day something, either our rooms, our gardens, our flowers, our lives. We may not all want to arrange needlework,

but we all want to arrange something. A poor thought, but mine own is worth more than any copy. The council of perfection is to build up the design by stages on the material, and for the worker and designer to be one and the same person. The next best is that the designer be someone whose thoughts we are in sympathy with. We may then, designer and worker, pull together bravely. There is so much around us to inspire our thoughts, so much to make patterns of, so much to decorate in, “a brave new world.” Let us see to it that we help to beautify it with sincerity and understanding, not as imitators, but as artists.

MODERN EMBROIDERY

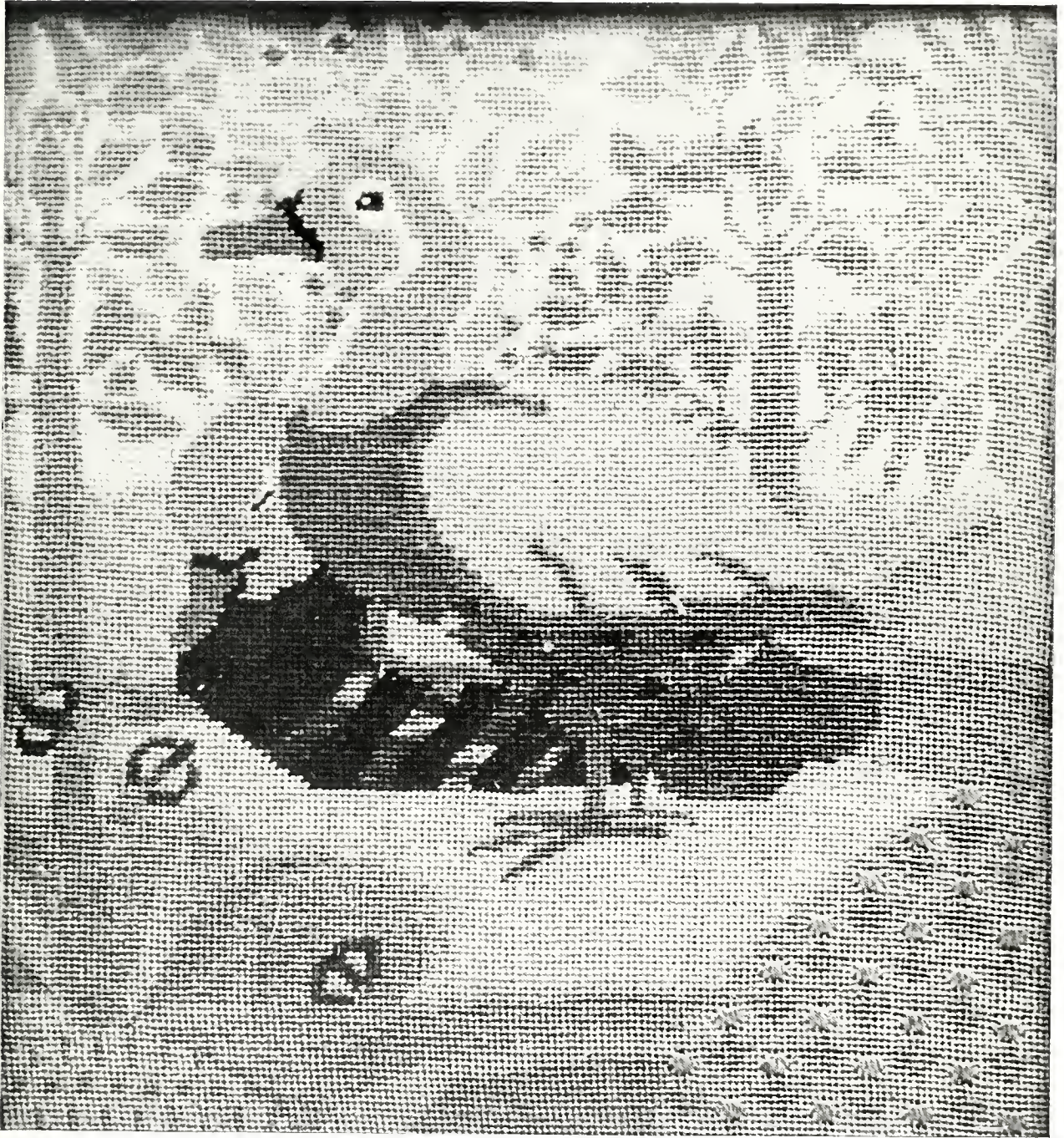
PANEL FOR NURSERY DECORATION

BY L. HOGAN



⋮	DEEP RED
○	ORANGE
Y	YELLOW
≡	DARK GREEN
≡	MID-GREEN
≡	LIGHT YELLOW GREEN
≡	ROYAL BLUE
■	BLACK AND DARK BROWN
■	PEACOCK BLUE
■	MAUVE

This panel for a nursery decoration is worked entirely in "tent stitch" or "petit-point" on a fine single canvas, a method of work much used in Elizabeth's reign for the charming little pictures worked in silk that were literal copies of the beautiful tapestries so fashionable at the time. In this duck panel we have a cheerful colour and simplicity peculiar to our age. The motif of the design is suggested by the very peaceful and everyday sight of ducks resting beside their pond, and they are treated in a flat and decorative way. The stitch is simple to work and the limitation of the working to the thread of the canvas ensures a pleasing convention. Pearsall's Mallard Floss is used, a single thread at a time. This silk gives a rich lustre and intensity to the colour. The diagram and key show the arrangement of the colours. The ducks have heads of peacock blue, eyes of cream with black spots and a line dividing the orange beak. The standing duck has a brown body with two shades of pink-fawn on the wing and a curved tail of the brightest emerald green and peacock blue; his orange feet stand on a beige ground. The duck sitting behind is darker in tone: his body is striped nigger brown and dull red. The foreground is in three different greens, peacock blue and the light yellow green in front with orange yellow flowers and dark green leaves. This orange is balanced by the pattern to the left of the ducks and the berries of alternate trees. Two trees are mid-green against a neutral ground and the one immediately behind the ducks is of the light green with pink berries. The one to the right is of dark green, the outside leaves peacock blue.



PANEL FOR NURSERY HANGING, BY L. HOGAN
By courtesy of "The Embroideress"

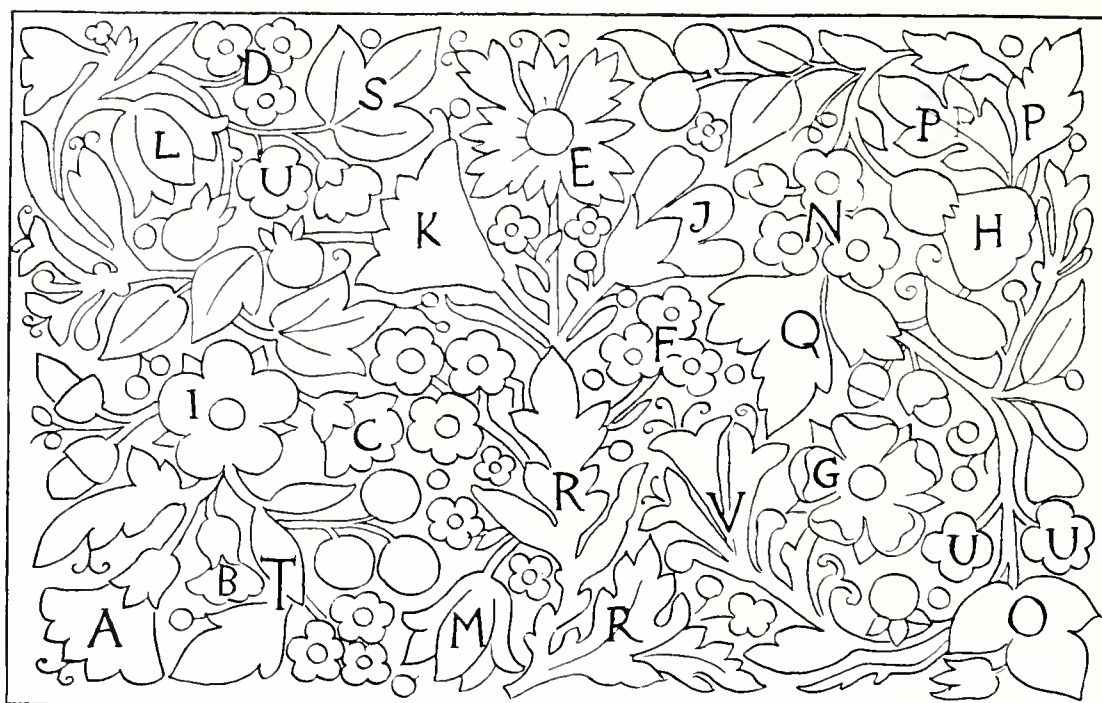
PURSE IN PETIT POINT

BY MARY SEDDON KÜCK

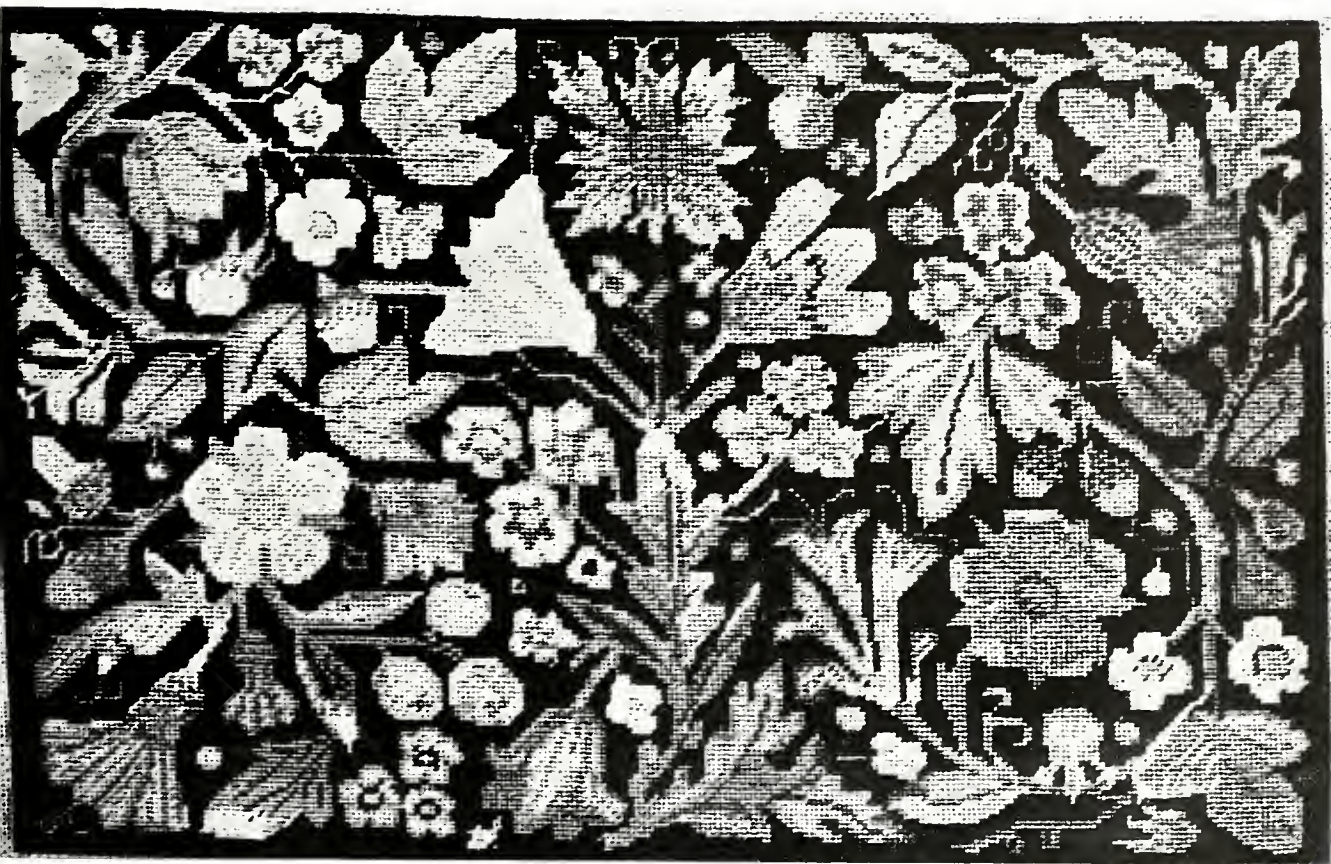
This was worked on single-thread canvas with three strands of Pearsall's filoselle silk. The size is $10\frac{1}{2}$ in. by $6\frac{1}{2}$ in. The colour effect is mainly one of rather light greens on a black ground patterned with bright blues, crimsons and yellows, with some purples or mauves and dark crimson. All the details are shaded more or less from pale to dark, either wholly with tints of the prevalent hue, or partly with those of other and more contrasting colours. The result aimed at was one of bright soft detail brought into relief by the black ground; and, as indicated above, for breadth of effect the principal tints were distributed by being sometimes worked into the shadings or smaller details of the design.

DIAGRAM TO INDICATE DISTRIBUTION OF CHIEF COLOURS AND SHADES

ABC	Three shades of azurline blue.	N	Pale crimson and lilac, centres of old gold.
D	Ditto with gold centres.	O	Two shades of sage green with fawn lines.
E	Ditto with lilac centre of two shades.	PP	Blue greens and sage greens, seven shades in all with some lines in old gold.
F	Similar to D.	Q	Blue sage and blue greens.
G	Petals, as ABC, with lines of pale green : centre as E.	RR	Similar to P—upper part one shade pale blue, some white, lines of old gold.
H	Two shades of azurline blue with lines of pale green.	S	Two shades of sage green and one of pale blue, venio dark green.
I	Petals, three shades of crimson ; centre of old gold.	T	Two shades blue green, two shades fawn.
J	Petals, three shades of crimson, one dark.	UUU	White, yellow, old gold, dark fawn.
K	White with two shades of bright gold ; lines of deep gold.	V	Upper part, two shades crimson; lower part old gold and pale gold.
L	Three shades of lilac.		
M	Same as L with pale crimson and lines of darker crimson.		

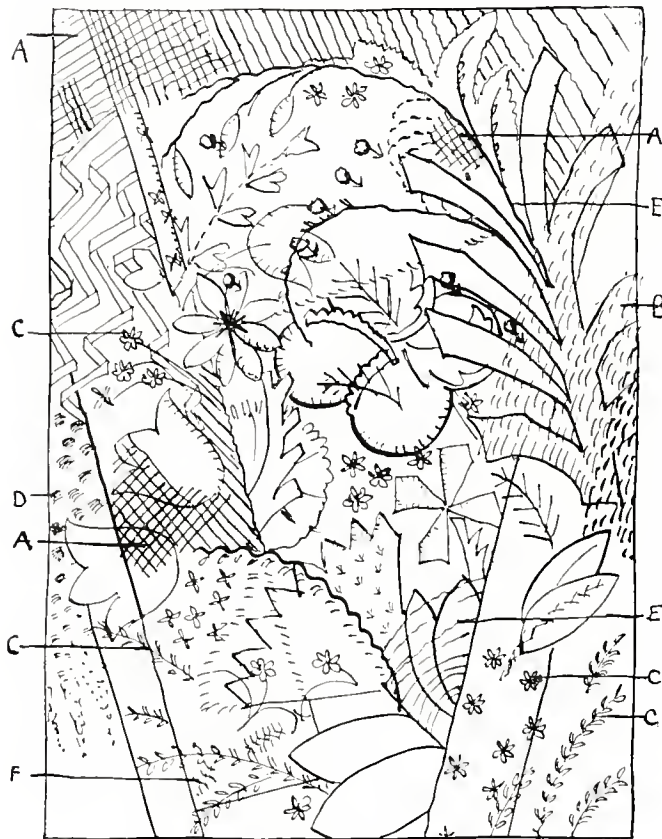


Smaller details not lettered in diagram. Tendrils, one shade of crimson or green. Small flowers and buds generally two shades of one or another of the colours used elsewhere. Stalks and calices similarly worked mainly in green.



PURSE IN PETIT POINT. BY MARY SEDDON KÜCK

WALL DECORATION, "THE CREATION OF FLOWERS" BY REBECCA CROMPTON



- A COUCHING
- B TACKING
- C DETACHED CHAIN STITCH
- D SATIN STITCH
- E WHIPPED RUN STITCH
- F CRETAN STITCH

This piece of work is an experiment in textures, tones and colours and is built up spontaneously without previous drawing. The foundation material, which appears only in a few places, is of an open canvas texture and is a pale buff colour. The bands on each side, starting from the left, are of black linen, spotted in tones of white and grey, grey pleated woollen material and silver tissue, the latter being veiled in places with

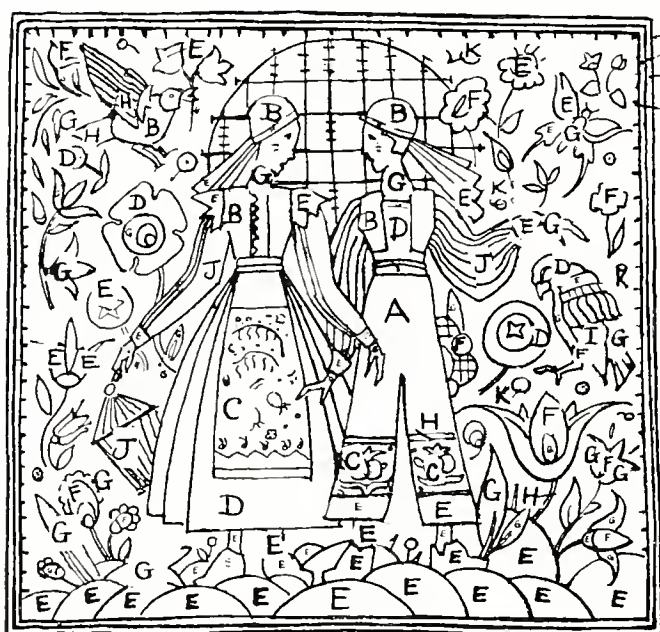
net, the edges softened by the use of strips of grey velvet ribbon and patterned at the top with pale blue ribbon. On the right are dark blue donkey cloth and grey pleated woollen material which is veiled at the top with net, and worked over with tacking stitches in various tones of grey and black. Between these two bands, across the top, is a piece of white domette upon which are various pale-toned forms, whilst others are in white satin. The detached spots are silver buttons. The large leaf form on the right is of white piqué. The central flower is of scarlet viyella modified by the use of double canvas and pink silk braid. On the left, large bluebell forms are applied to the silver tissue, from under which a pink carnation emerges. A large yellow flower partly veiled with net is placed under this, and the leaves are in tones of browns, greys and blacks in woollen or velvet materials. Most of the materials are overcast to the background with white cotton, and pulling the design together are flowers worked in chain stitches in wool in various tones according to the position of each. The design depends on sharp contrast in colour and tone with subtleties in the various qualities of white. It is broad in treatment of mass, and is an example of inseparable design and technique.



WALL DECORATION, "THE CREATION OF FLOWERS." BY REBECCA CROMPTON

WALL DECORATION, "THE BLUE BIRD"

BY GRACE THOMSON



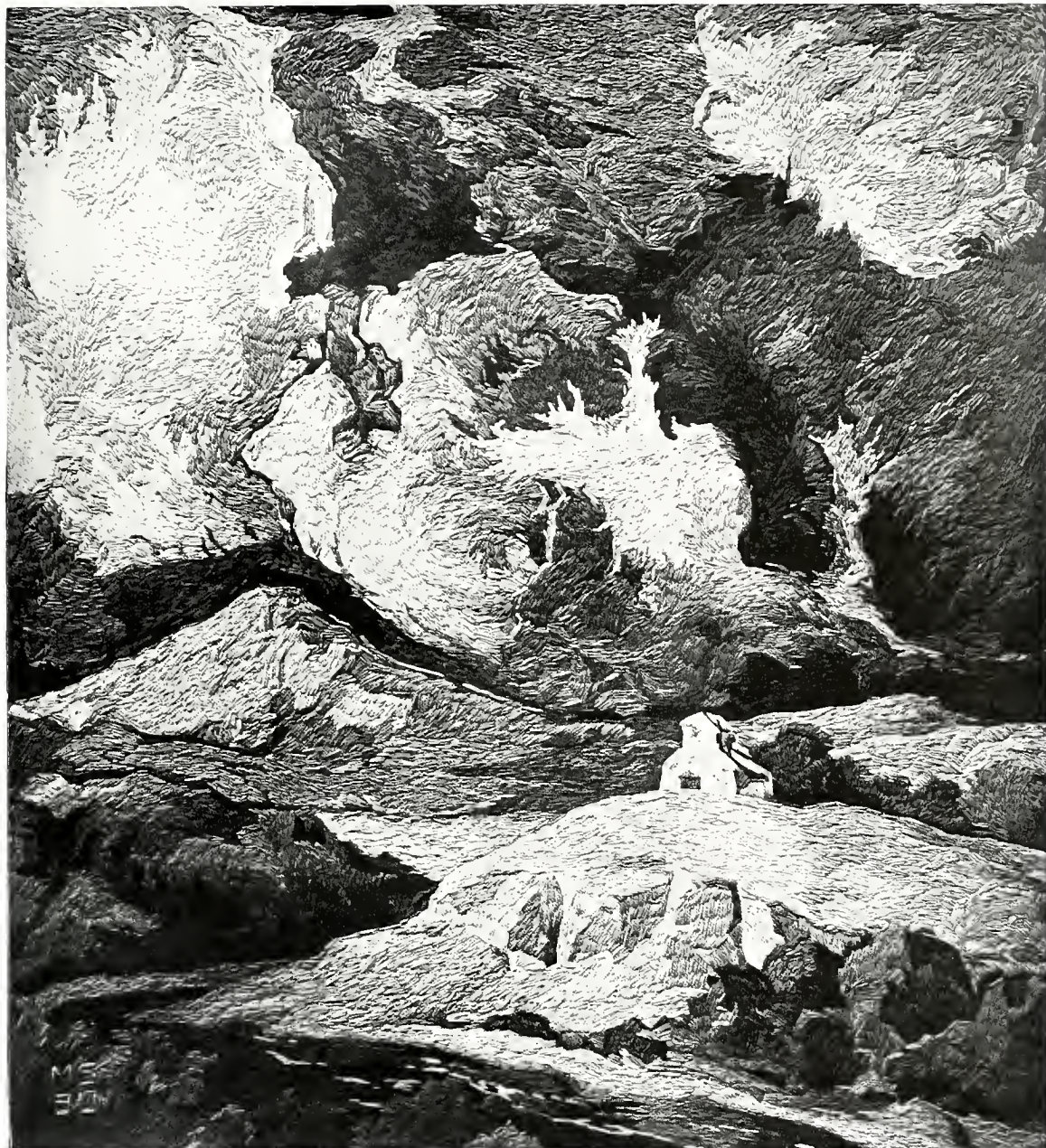
- A ITALIAN CROSS STITCH
- B GREEK CROSS-FILLING
- C SHADOW WORK
- D OPEN BUTTONHOLE STITCH
- E SURFACE BUTTONHOLE
- F BOKHARA COUCHING
- G SPLIT STITCH
- H DOUBLE BACK STITCH
- I CHAIN STITCH
- J WHIPPED CHAIN
- K BUTTONHOLE WHEEL

The idea for this design was suggested by a visit to a small art shop in London in search of some interesting material for embroidery. The designer was shown some woollen material, loosely hand-woven by peasants,

the character of which seemed likely to provide a suitable background for stitchery.

To begin with, a rough sketch was made of the two principal characters, the design being built up round them with birds and flowers, an endeavour being made to keep them simple, but interesting and lively in pattern. The method of working was to a certain extent suggested by the material used. The silk chosen was Mallard Floss, on account of its brilliancy of colours and the quality of its contrasting texture to the background material. The loose weave of the ground material made it possible to use both canvas and drawn fabric stitches, such as two-sided Italian cross stitch, used on the boy's trousers, and the exterior border round the panel, and Greek cross-filling on the boy's coat, both caps, the bodice of the girl, and also on the body of the Blue Bird. To give further interest to the design, the girl's apron and border of the boy's trousers are first worked in shadow stitch on organdie, and then applied on. The flowers, butterfly and other bird are worked in the smoothest and simplest way. Three kinds of stitches, for example, were used in working the flowers. Firstly, some of them are partly filled with Bokhara couching, which was used by the Persians in their embroidery, giving a flat smooth surface; secondly, in those with pointed petals, stem stitch was chosen as being most suitable to keep the same smooth surface, and at the same time the pointed character; thirdly, both open buttonhole and surface buttonhole filling was employed, so as to give a slightly rougher texture to the remaining flowers and the hillocks.





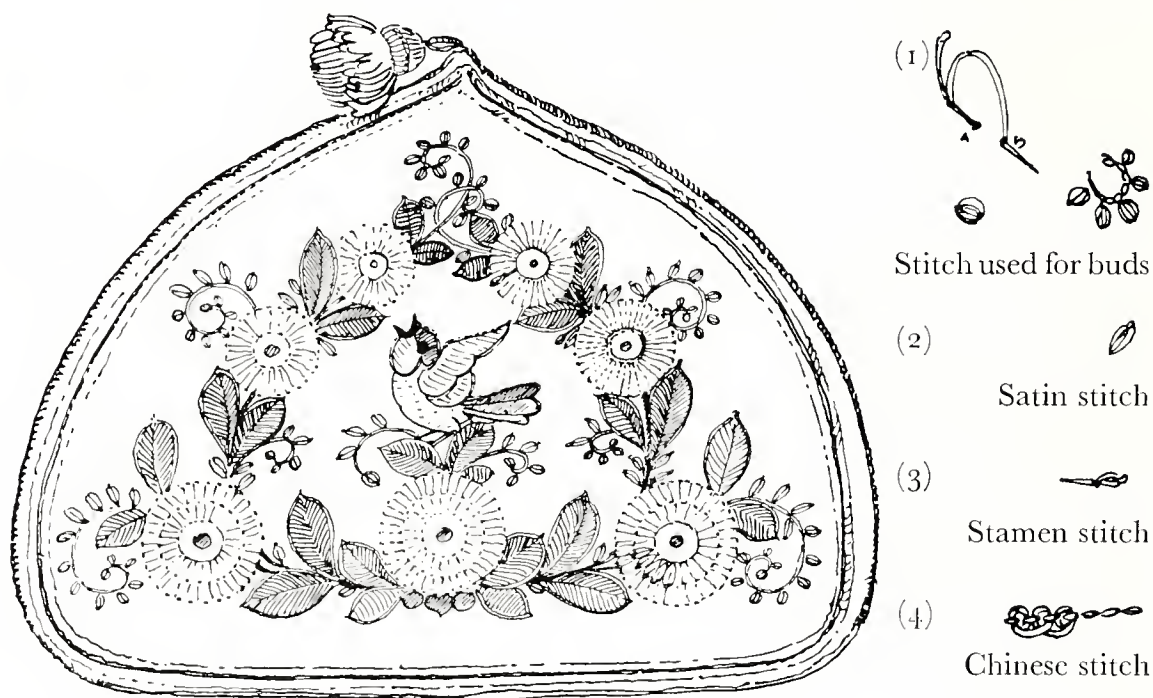
PANEL "THE STORM" DESIGNED AND EXECUTED
BY MARIAN STOLL

This needle-painting is carried out in four-ply zephyr wools on a thick linen ground. The dimensions are about 24 by 22 in. The subject is purely imaginative, as in all Mrs. Stoll's landscapes. The colour scheme is: black, cool greys and a few candid green tones with yellowish and greyish greens.

The composition and colour scheme are first worked out in a rough miniature water-colour sketch; with this as a point of departure, the main outlines are drawn free-hand on the linen (in blue pencil on white ground, in white tempera on coloured). The picture is carried out in an irregular split stitch, as offering absolute freedom and informality of execution; so used and massed it is as free as a swinging brush-stroke. No formal stitch is employed.

TEA COSY EMBROIDERED IN KNITTING YARNS

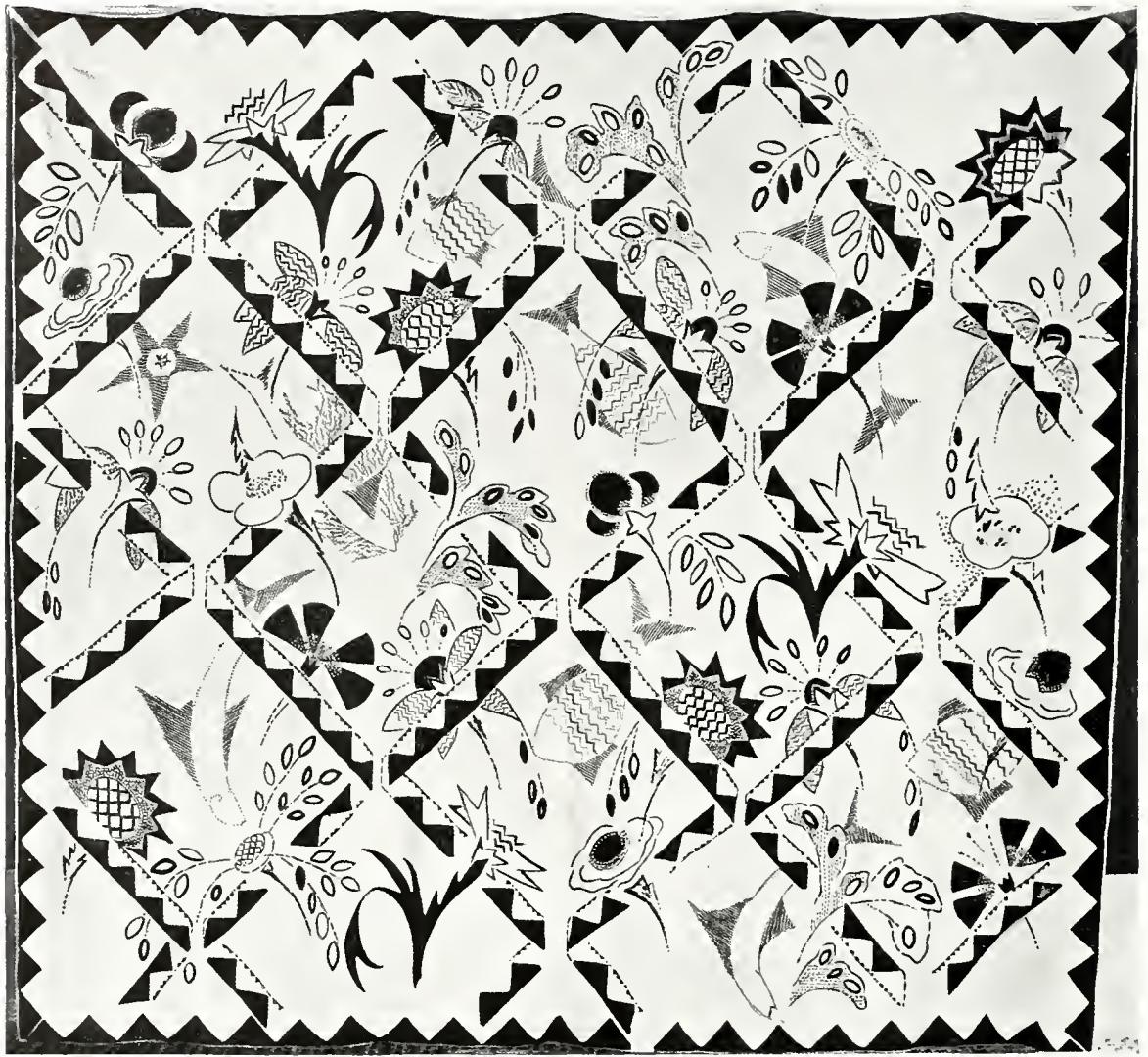
BY ANN MACBETH



The design is worked on a ground of grey linen in ordinary knitting yarns ; the main colour scheme being yellow, white, green and blue, with touches of orange and black. All wools used are knitting yarns, 2-ply if possible, or 4-ply yarns split. Small buds are done with 4 or 5 straight rather loose stitches between A and B (Fig. 1). Large daisies in two ranges of petal stitch in pale and deeper yellow, with centres of orange in blanket stitch and a bright green spot in satin stitch (Fig. 2). Smaller daisies in what the designer calls " Stamen " stitch, a petal stitch with a long leg crossed by a shorter one, a good stitch where a wide radius is to be covered. Leaves in satin stitch of deep vivid blue. All stems, outlines of leaves and small buds to be done in back stitch of a springy wool in vivid flame colour. The longer buds and dots in centres of flowers and beneath centre daisy to be in jade green petal stitch or satin stitch respectively. The bird : beak and eye and legs, in black satin stitch ; top of head, deep blue ; throat, white ; breast, pale lemon yellow ; upper wing, turquoise blue ; under wing, white ; tail, deep blue, turquoise and pale yellow. Each side of the cosy is bordered with Chinese stitch, which is a back stitch (in deep blue), into which a looping stitch of jade green is worked, rather loosely, making a sort of braid (Fig. 4). Each side is then separately hemmed by covering the edge with double crochet, blue in this case. The sides are then joined by picking up the back loops of the two crocheted edges with a fine stitch of double crochet in flame colour. Finish with a full tassel with crocheted hip.



TEA COSY EMBROIDERED IN KNITTING YARNS. BY ANN MACBETH



BEDSPREAD IN TURKEY RED ON WHITE LINEN
BY MADELINE CLIFTON

This piece of work is designed by the worker directly on to the linen by cutting out shapes in red turkey twill and laying them out on to the piece of stuff, and stitching them down, adding shapes formed by stitches at will and according to fancy. There was no set design beforehand and no drawing or diagram. The warp and weft of the linen is followed in the main lines of the squared shapes of the whole pattern. The stitches forming the decoration are chain stitch chiefly, but feather stitch, surface darning, French knots and pulled stitches are also employed and used as occasion demanded. The ground is a hand-spun and hand-woven cream linen. Most of the stitches are worked in a white linen thread, some are in red.



FIRE SCREEN DESIGNED BY RONALD GRIERSON
WORKED BY ELLA GRIERSON

The design is worked in wools on canvas in tent stitch. The background is ivory colour, the vase in brown-pink, the base dark green, shading to a yellow-green. The flowers are in pale pinks, yellows and blues, with an occasional flower of a deep wine colour, and leaves of dark green. The motifs on either side of the base are in pale grey. The frame is in natural walnut.

EMBROIDERED PANEL. DESIGNED AND WORKED BY KATHLEEN MANN

FLESH. Greyish fawn linen applied natural wool, couched green wool, within which is a line of stem stitch in yellow wool. **FEATURES.** Eyebrows, lashes and nose outlined in fine black wool softened by line of blue chain stitch. Mouth outlined in orange and red wool. Checks, open darning in dull pink wool.

HAIR. Yellow linen applied with orange wool, couched over with dull blue silk; texture on hair, black wool and blue silk, couched with blue silk in zig-zag formation.

LINES IN R. AND L. TOP CORNERS. Blue chain stitch in wool, with grouped buttonholing in orange silk.

BELT. Red hopsack, applied blue wool, couched orange silk. Pattern on belt, buttonhole wheels in dark mole wool, surrounded by line of yellow stem and green buttonhole in wool. Between the wheels, rows of Rumanian stitch.

BLOCK FORMS OF LACE FILLING. Yellow-green wool, with detached chain stitch in blue wool.

SPOT PATTERN. Stem in Pekinese stitch in yellow-green and green silk. Flower form in green silk buttonhole, with detached chain in magenta wool. Geometric motive in buttonhole filling in orange silk edged red silk stem stitch.

DOG. Flesh-colour linen (greyish fawn), applied dark peacock, couched down with buttonholing in natural wool. Collar, red hopsack, applied blue, couched down in grouped buttonhole in blue wool.

BORDER. Orange, couched down with dull yellow buttonhole, outside one row orange buttonhole, all in wool.



BLOUSE. Applied in square mesh curtain net by dull green, couched with grouped buttonholing in blue-green wool. Neck line finished in dark peacock blue, couched with grouped buttonholing in gold wool and line of blue Rumanian stitch and spot of magenta. Bow, magenta felt, applied with magenta couched orange wool.

WAY LINES. Natural wool, couched white wool.

SKIRT. Blue Viyella, applied dark peacock, couched down with buttonholing of natural wool.

BAND. Rows of fawn, dark green and light green wool, couched with grouped buttonholing in yellow-green and red silk, also rows of double back stitch in dark peacock and light green.

HEM LINE. Rows of dark and light peacock, couched with grouped buttonhole in gold wool. Scalloped line, dark peacock, couched red silk.

PLANT FORMS. Yellow linen applied and couched with dull green wool. Within, alternate rows of Rumanian stitch in blue silk and peacock wool.

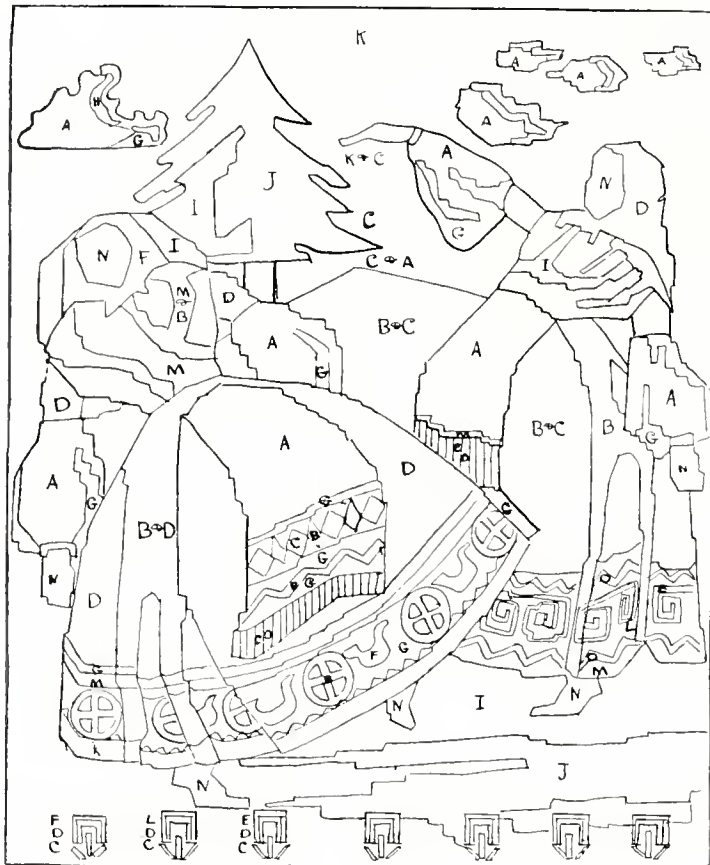
FOREGROUND. Dark peacock chevron filling, with spot in Rumanian stitch in magenta wool, all outlined by line of orange couched with orange wool. On either side, curved shapes in which the broad band is composed of two lines back stitch in blue wool, threaded across in mole wool, the whole edged with a row of Rumanian stitch in peacock and two rows of white couched over with grouped buttonhole in yellow and gold wool.

The ground material of the panel is blue and green woven "Sidlaw Cloth" (Old Glamis Fabric), 4 ft. 3 in. by 6 ft., worked in wools and silks, appliqué in linen and curtain net.



EMBROIDERED PANEL. DESIGNED AND WORKED BY KATHLEEN MANN

WALL PANEL IN TENT STITCH BY MABEL REED



- A WHITE
- B DARK BLUE
- C LIGHT BLUE
- D CRIMSON
- E ORANGE
- F DULL YELLOW
- G LIGHT MAUVE
- H DARK MAUVE
- I LIGHT OLIVE-GREEN
- J DARK OLIVE-GREEN
- K MEDIUM BLUE
- L CYCLAMEN
- M BLUE GREEN
- N BUFF
- O YELLOW

The aim in working this panel was to create an atmosphere of joy and vigour, which is expressed in the bold design, the brilliant colours and the pose of the figures. Although the colours are sharply contrasting, harmonious unity has been maintained by repetition, as can be seen in the illustration. The picture is balanced both vertically and horizontally, the figure on the left by the figure on the right, and although in attitude they bend away from one another, they are brought together by the outstretched arm of the right-hand figure, the tree to the left and by the row of conventionalised flowers along the lower edge of the composition. These create just sufficient interest to prevent the design from "falling away" at this point. They are balanced vertically by the deeper blue line of sky at the top of the picture. The size of the panel is 18½ by 15 inches. It is worked in wools supplied by Liberty & Co. on coarse-meshed canvas, the design being such as does not require fine detail.



WALL PANEL IN TENT STITCH. BY MABEL REED



DECORATIVE PANEL, "DURHAM CATHEDRAL." BY MARY HANLON

The panel is worked in tent stitch on canvas, with tapestry wools in shades of blue-green and stones, relieved by the light reds of the buildings in the foreground. A full-sized design was prepared from small sketches made at Durham, then traced on to the canvas and tinted.



EMBROIDERED PANEL, "HOUSES IN SNOW"
BY ROSAMUND WILLIS

This design is carried out in very restrained colouring, the photograph giving an impression of strong contrasts, which are absent in the original. It was worked in wools on Penelope canvas in straight Gobelin stitch, turned at right angles from the usual way, so that the ridges appear as a series of vertical lines.

The walls of the houses have colours ranging from dark blue of several slightly different shades to medium slate- and fawn-grey. There is also a certain amount of green, and one or two black patches. Almost all the windows are black, and do not show up at all on the dark blue. The roofs are white, with light brown or grey shadows. The trees in the background are black, the sky light fawn and the cloud chequered slate-grey and white. Occasionally a "heather-mixture" wool is used to give a broken colour effect.

EMBROIDERED PANEL, "MY AUNT'S DRAWING ROOM." BY AILEEN M. BOOKER

Miss Booker started her career as a designer of textiles, but began experimenting with embroidery as a relief from drawing repeat patterns. The idea for this panel came to her while staying at her aunt's house, the grouping of the lace curtains and the aspidistra forming themselves into an interesting composition which, though not uncommon as a subject for painting, was quite new in embroidery design. A sketch was made, roughly painted in water-colours, and then a more careful design, to which was added the cat. The work was done on twill linen, embroidered in crewel wool and tapestry wool split to half thickness, with the exception of the buttonhole edging to the curtains and the border round the panel, which are done in thick white knitting silk. Four kinds of stitches are used: (1) French knot for chair seat ; (2) chain stitch for house, sky, carpet and border ; (3) couching over chain stitch carpet ; (4) buttonhole edging to curtains ; (5) outline for the rest of the panel, i.e., curtains, cat, cushion, table and aspidistra.

There is no intention to make the embroidery look like a painting, any more than one would want to make a painting look like embroidery, as the designer rightly considers they are two completely different mediums and should be treated as such.



MY AUNT'S DRAWINGROOM

A.M. BOOKER



SCREEN IN SEWN LEATHER. DESIGNED BY ANTHONY BETTS
EXECUTED BY SERENA BETTS

The design is based on incidents in a Sheffield Park, the subjects of the panels being as follows : (1) lovers ; (2) boating ; (3) buffing girls going home through the park. The panels are made up of pieces of leather in various colours, cut to form the design. These pieces are mounted on linen and couched to this foundation with a fine linen thread over a laid line of heavy linen thread. Each panel is surrounded by plain brown leather borders ; the back is covered with Rexine, the colour matching these borders. The general scheme is mainly composed of tertiary colours : from dull reds to greens, enlivened by small quantities of rich ochre-like yellows.

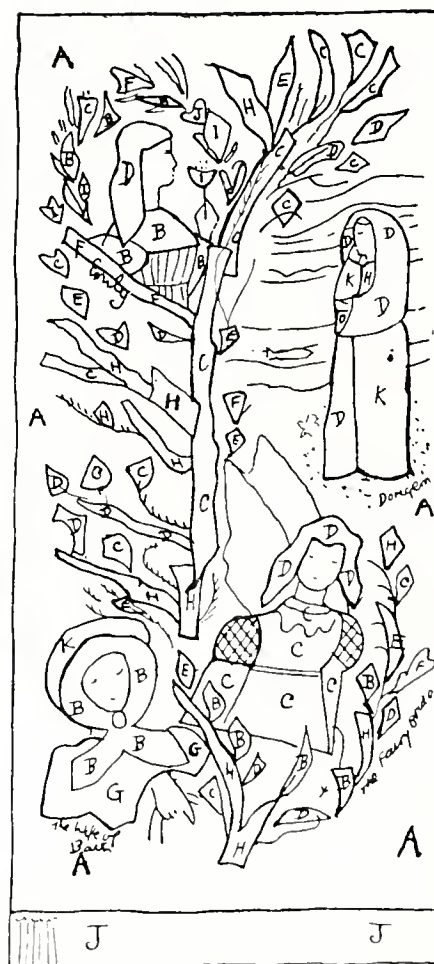


A FAWN (GROUND)
 B WHITE
 C LIGHT PINK
 D YELLOW
 E LIGHT MAUVE
 F GREY

G MEDIUM BLUE
 H MEDIUM GREEN
 I SCARLET
 J DARK RED
 K DARK BLUE

APPLIQUE HANGING "LADIES FROM CHAUCER" BY DIANA MURPHY

The hanging portrays four of the women characters from Chaucer's "Canterbury Tales." A rough water-colour sketch was first made, about 8 in. high, and the shapes then set up in the materials without any further cartoon. The materials used are all kinds of stuffs—satin, silk, repp, organdie, etc., appliquéd on to an artificial silk ground. These were secured by buttonhole, herringbone and chain stitches, the work between being in chain, buttonhole, etc., executed in silks and wools. The size is 6 ft. by 2½ ft. (In the possession of Mrs. Curtis.)



"THE GOOSE
GIRL." BY
ROSAMUND
WILLIS

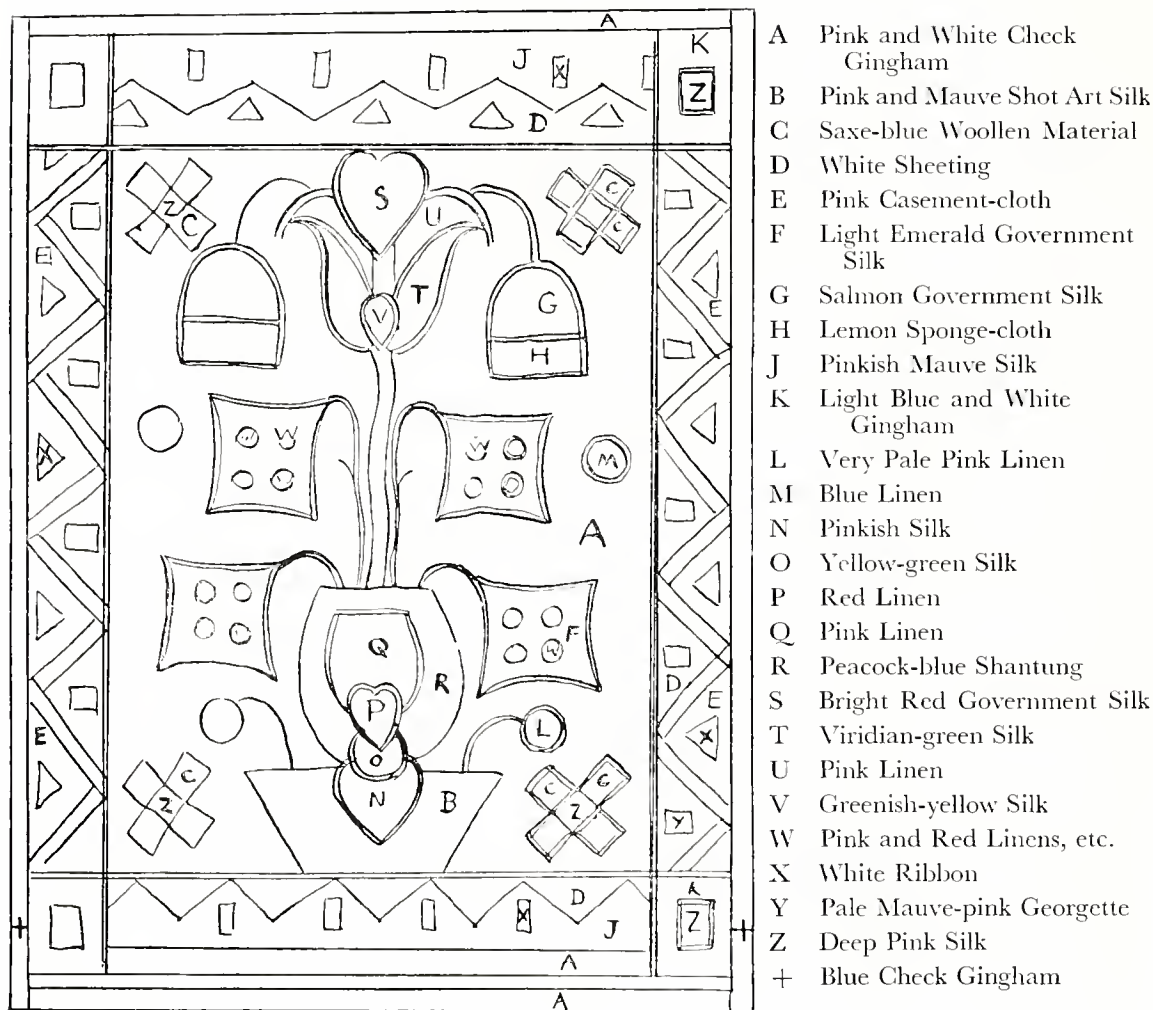


This wall hanging was worked from a design by Frank Barber on "Bardic Cloth" (Old Glamis Fabric). Wherever possible the background is used and the pat-

tern is guided by the materials. Among the stitches used are petit and gros point, cross, Gobelin, Florentine and others invented as the work proceeded. Two-colour twist was used where "broken" colour was required. The geese are pale pink, the bills cherry pink with blue spots, the grass emerald, the girl's frock scarlet. The tree trunks are reddish brown, and there is purple and blue in the shadows of the foliage. The tree on the left has purple and yellow blossoms, and there are magenta flowers in the basket. The shapes round are grey, slightly darker than the background.

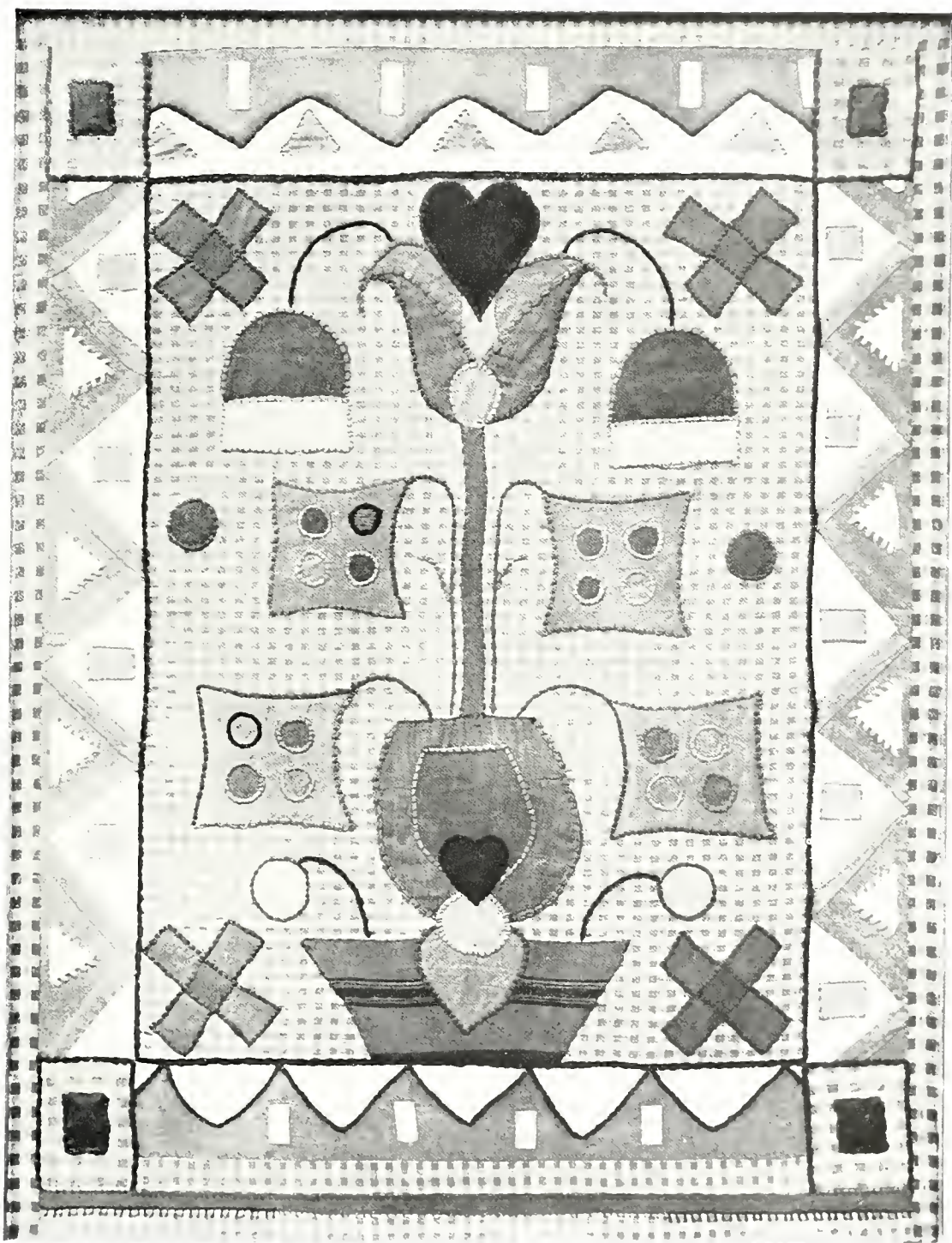
APPLIQUÉ FIRE SCREEN

BY MARGARET J. M. NICHOLLS



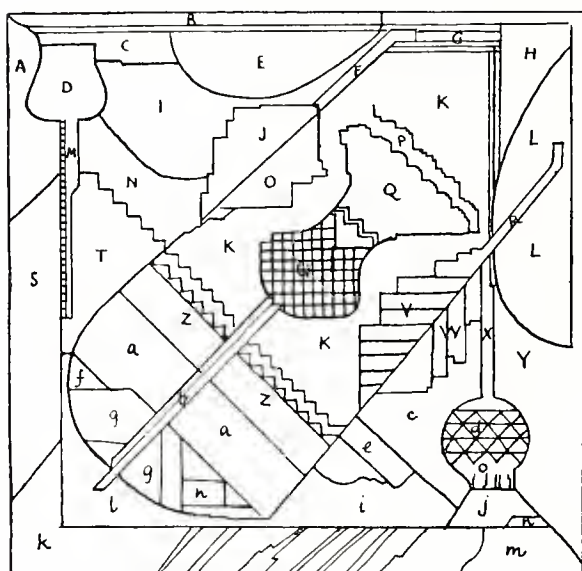
The idea for this design was derived from a Finnish rug, the forms of which seemed to lend themselves to the broad effects of appliqué work.

The main stalk of the plant form is in green braid, caught down invisibly with sewing cotton. The other stalks and narrow lines are done with couching stitch, one or more strands of wool being laid on the surface and caught down with cotton. The cut edges of most pieces are finished off in the same way; but the squares and triangles in the borders are pieces of ribbon stitched down with buttonhole stitch. The blue zig-zags down the sides are made of folded braid.



APPLIQUÉ FIRE SCREEN. BY MARGARET J. M. NICHOLLS

STOOL SEAT, "THISTLES." BY MARY BOWER BROWN

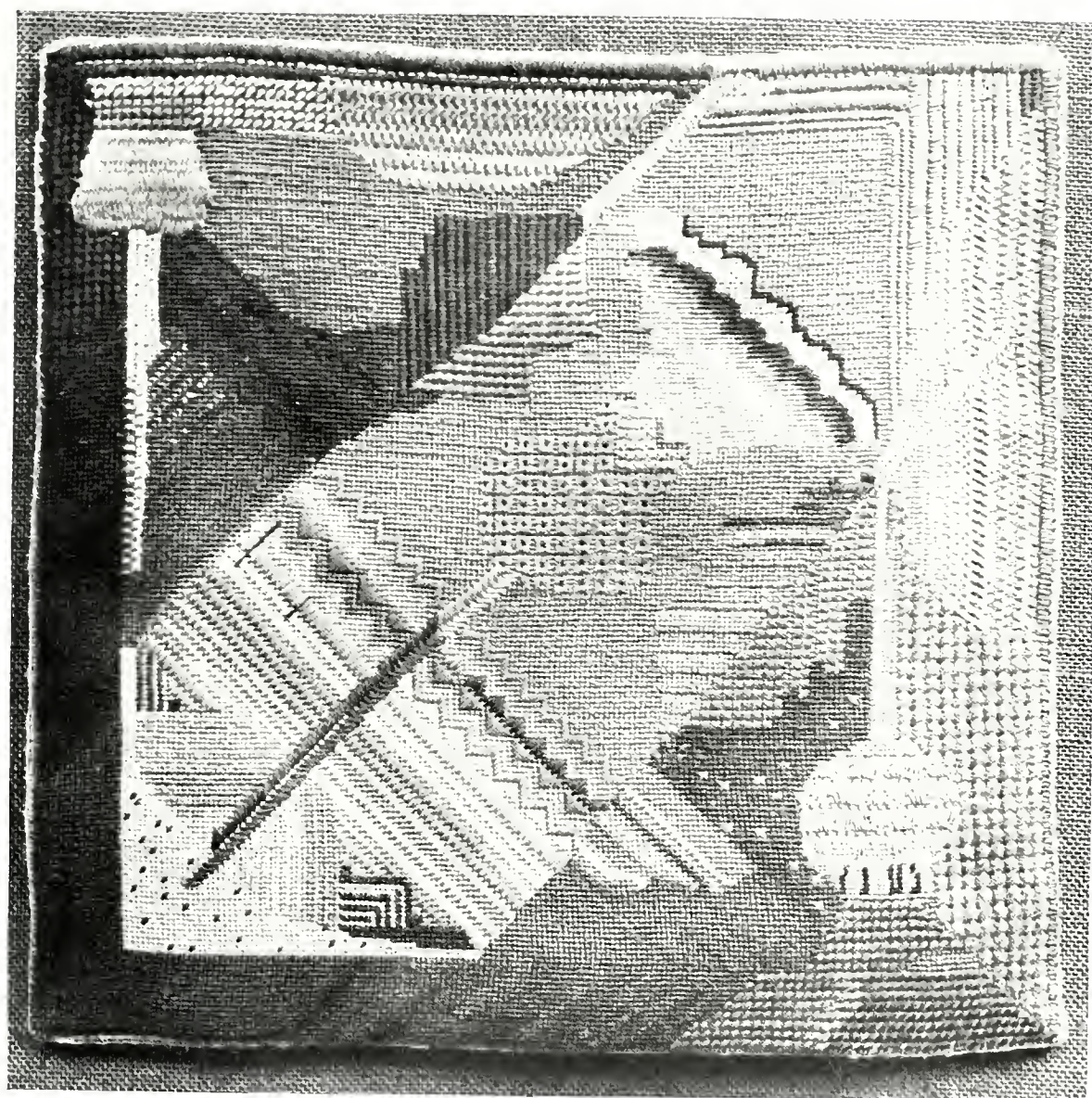


- A Laid thread couched diagonally. Dark blue couched fawn
- B Upright Gobelin. Dark blue
- C Laid thread couched diagonally. Dark blue couched fawn
- D Encroaching Gobelin. Rows light blue and green
- E Herringbone. Light blue and green
- F Herringbone. Light green
- G Gobelin. Light yellow-green
- H Gobelin. Light yellow-green and blue

- I Tent stitch. Medium fawn
- J Gobelin. Dark blue
- K Tent stitch. Light fawn
- L Herringbone. Light blues and grey
- M Gobelin. Light blue and green
- N Tent stitch. Gold-brown, vermillion spots
- O Laid thread couched. Light and medium greens
- P Tent stitch. Light fawn, at top edge vermillion line
- Q Gobelin. Shaded from edge dark to light blue
- R Plait stitch. Light green
- S Tent stitch. Dark blue
- T Tent stitch. Medium blue
- U Eye stitch. Yellow green
- V Tent stitch. Light blues and greens
- W Cross stitch. Yellow-green
- X Gobelin. Light yellow, green and blue
- Y Cross stitch over laid thread. Light green and yellow-green

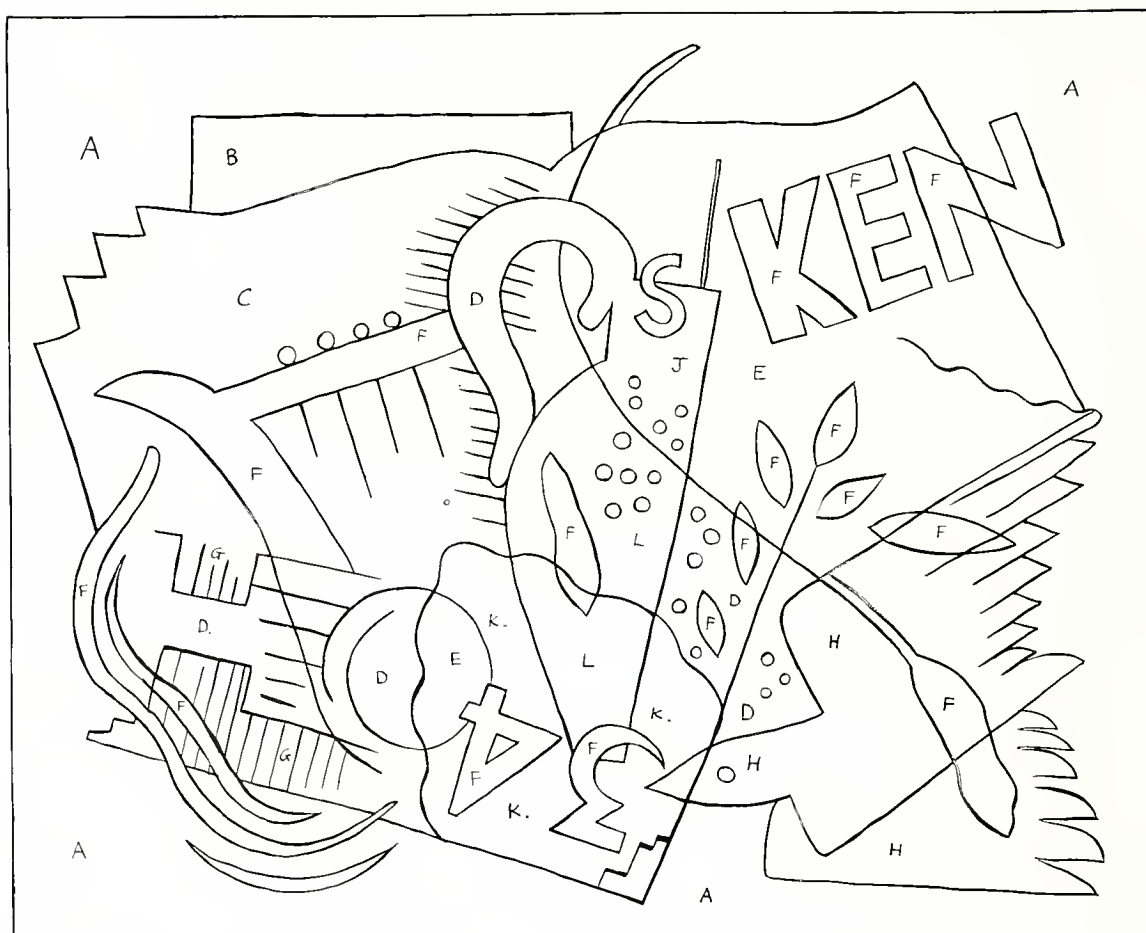
- Z Diagonal stitch. 2 fawns and medium and light blue
- a Diagonal stitch. Medium and light greens
- b Florentine. Light blue, dark blue and brown
- c Tent stitch. Medium brown-blue spots
- d Hungarian halved. Light green and blue
- e Tent stitch. Light greens and blues
- f Tent stitch. Striped dark and light blue
- g Tent stitch. Medium and light greens and blues
- h Tent stitch. Striped dark and light blue
- i Tent stitch. Medium blue
- j Laid thread couched diagonally. Laid blue couched fawn
- k Tent stitch. Medium fawn with blue stripes
- l Tent stitch. Light fawn, vermillion spots
- m Laid thread couched. Green, couched dark blue
- n Tent stitch. Medium fawn
- o Tent stitch. Light fawn, vermillion stripes

The stool seat was worked on jute canvas, $14\frac{3}{4}$ in. by $14\frac{3}{4}$ in., with "Penelope" tapestry wool, from a rough colour sketch on tracing paper approximately $4\frac{1}{2}$ in. by $4\frac{1}{2}$ in. The colour and design were slightly modified during the working, and in this way was avoided the dullness resulting in a piece of embroidery worked from a coloured design finished to the last detail. The design represents thistles in the corner of a stony field set in rows to the horizon, and surrounded on three sides by woods. The background is purposely worked in tent stitch and the rest in bolder stitches to give prominence and texture to the forms. The work is destined for a light oak stool, waxed, to match an existing stool fitted with a fine silk-woven tapestry.



STOOL SEAT, "THISTLES." BY MARY BOWER BROWN

PANEL FOR A STOOL SEAT. BY JOAN PHIPPS



- A Tent (or petit point) stitch
- B Knotted stitch
- C Chequer stitch
- D Cross stitch
- E Rice (or cross-corners) stitch
- F Encroaching Gobelin stitch

- G Upright Gobelin stitch
- H Florentine stitch
- J Eye stitch
- K Wide Gobelin stitch
- L French stitch

The stool seat illustrated on the opposite page was both designed and worked by Miss Joan Phipps, London. Clever blending of the colours justifies the number used, and the effect is intricate and pleasing, these qualities being emphasised also by variation in the stitches, which have been skilfully placed so as to complement each other. The formalised design (meriting attention, on its own account, for a happy appreciation of symmetry and balance) lends itself well to this type of work, and is made to stand out from the background by the use of tent stitch for the latter, contrasting with the heavier and more decorative stitches with which the former is composed. The panel is worked in tapestry and crewel wools on single-mesh canvas.

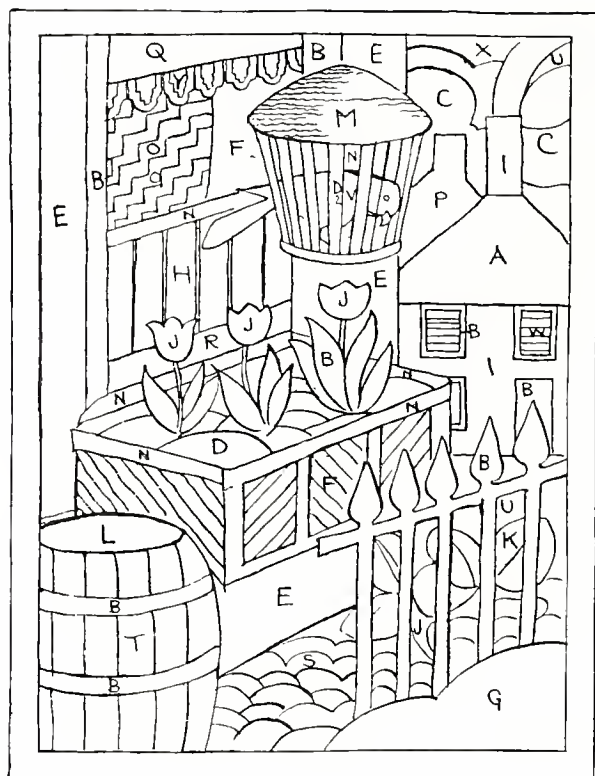




MACHINE-EMBROIDERED PANEL, "JAZZ BAND." DESIGNED BY
LOUIS MOREAU, EXECUTED BY MAY WALLEDGE

This panel was executed with a hand-worked machine, recently perfected by Mr. Moreau and his son (H. Moreau, Ltd.). The design is carefully drawn first with pencil and brush, and then it is printed on to the cloth. Over this, with constant reference to the design, goes the skilfully directed machine. The colours of the "Jazz Band" are bright red and white, chiefly, with green, blue, salmon, yellow and black introduced in small quantities. The panel is about 20 in. square.

PANEL DESIGNED AND EMBROIDERED BY BARBARA D. LACK



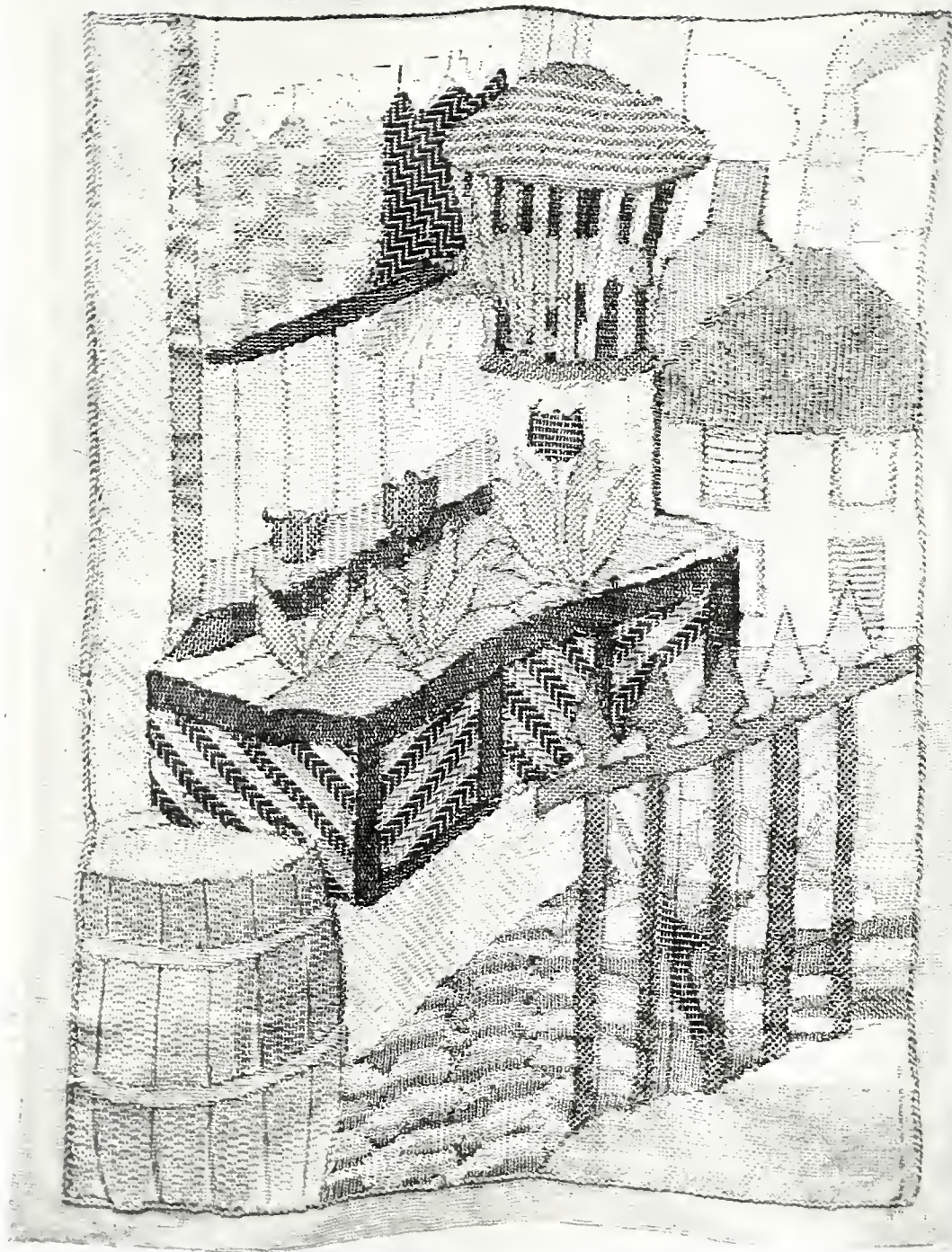
- S Zig-zag darning. Light and dark grey
- T Vertical pattern darning. Brown
- U Horizontal darning. Grey
- V Zig-zag darning. Apple green

- A Diagonal pattern darning. Copper
- B Ordinary vertical darning. Dark bottle green
- C Ordinary horizontal darning. White (floss silk)
- D Ordinary horizontal darning. Light brown
- D2 Ordinary vertical darning. Light brown
- E Diagonal pattern darning (2). Buff
- F Diagonal pattern darning (3). Light and dark brown
- G Horizontal darning. Light green
- H Wave-stitch filling. White
- I Horizontal darning. Primrose
- J Vertical darning. Scarlet
- K Vertical pattern darning. Apple green
- L Diagonal pattern darning (3). Blue
- M Zig-zag darning. Light brown
- N Vertical darning. Dark brown
- O Diagonal darning in bands. Copper and blue
- P Horizontal pattern darning. Brown
- Q Horizontal pattern darning (2). Primrose
- R Horizontal pattern darning (2). Dark blue
- W Vertical pattern darning (2). Light grey (floss silk)
- X Horizontal darning. Light blue (floss silk)
- Y Vertical darning. White

The design for this panel was evolved from a sketch of a window-box with tulips, beneath a curtained window. A water-butt, bird-cage, some railings and a distant house are also incorporated in the design. The panel is of ordinary curtain net, which was originally cream-coloured, but was dyed a pale grey. Stout Antyke embroidery silks and stranded cottons are used, with some details in floss silk.

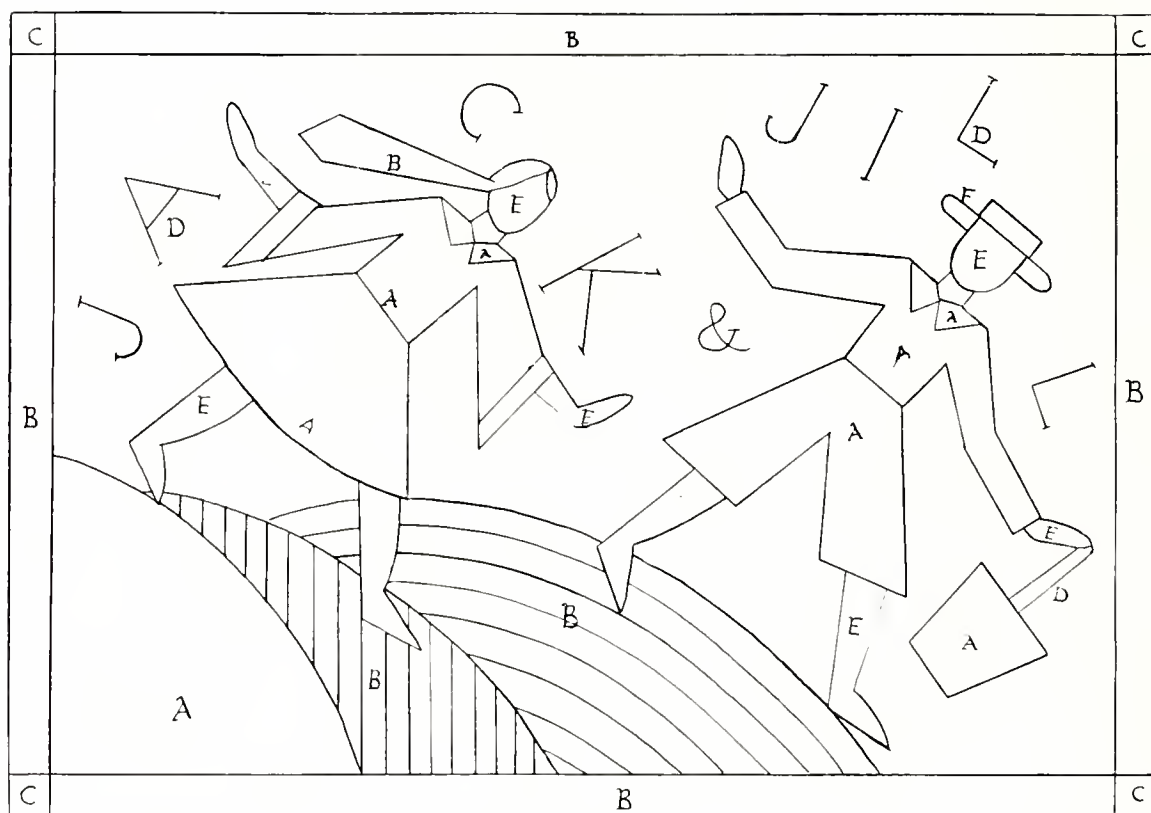
The colouring of the panel is restrained. Whilst many of the larger surfaces are worked in neutral or unobtrusive colours, such as buff, grey, light and dark brown, and dark green, there are also touches of scarlet, primrose, blue, white and apple-green.

The panel is embroidered almost entirely in darning and running stitches. These stitches pick up threads of the net at regular intervals, and being worked solidly in blocks, result in all-over patterns. They are worked horizontally, vertically and diagonally, and the patterns thus formed have a geometric quality. The panel is bordered with a line of stem stitch in thick silk.



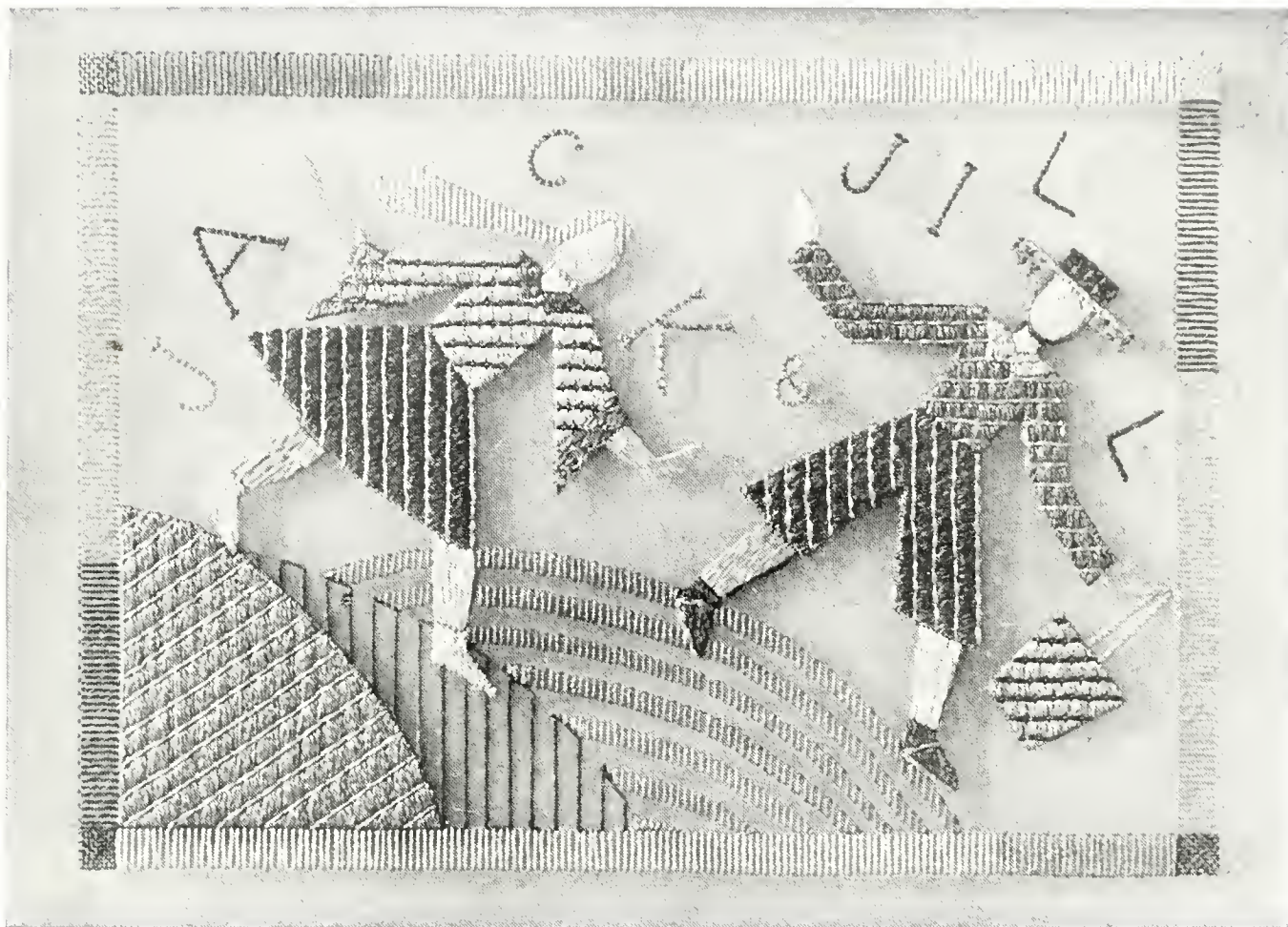
PANEL. DESIGNED AND EMBROIDERED BY BARBARA D. LACK

PANEL ON GAUZE. DESIGNED AND WORKED BY MARGARET FLETCHER



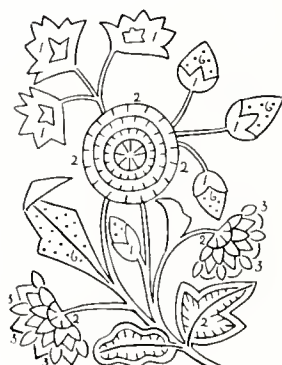
A LAID WORK B WAVE STITCH C SURFACE DARNING
D BACK STITCH E LONG SPLIT STITCH F COUCHING

The designer first thought of making three figures running down a hill, then decided on two only, calling them "Jack and Jill," and adding the pail. The embroidery, on a panel 10 in. by 7 in., is done in Mallorell silks on "pen-painting" muslin, which is semi-transparent and raised $\frac{1}{4}$ in., so as to keep the transparent effect and cause the shapes to throw shadows. The figures were first cut out in paper, then placed in position and a drawing made round them, the letters of "Jack" and "Jill" being added where the design needed them. In the darning stitch, with the exception of the surface darn at the corners, the silk is twisted so that it looks like little couching stitches, but it is really only a long darning stitch under which one can get one's finger. This could only be used for a picture under glass, as it would not allow of being rubbed. The dominant colours are green and mauve, with spots of yellow, white and blue.



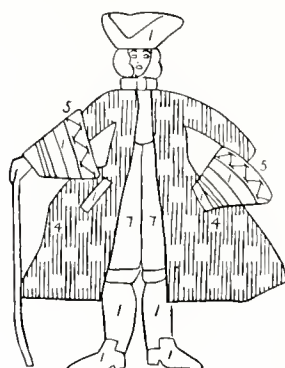
PANEL ON GAUZE. DESIGNED AND WORKED BY MARGARET FLETCHER

NURSERY HANGING. EXECUTED BY STUDENTS OF WOOLWICH POLYTECHNIC



OUTLINES IN STEM STITCH, OCCASIONALLY IN CHAIN STITCH

1. CHAIN STITCH
2. BUTTONHOLE STITCH
3. DAISY STITCH
4. STRAIGHT LINE STITCH
5. CHEVRON STITCH
6. FRENCH KNOT
7. CROSS STITCH
8. HERRINGBONE
9. SIMPLE COUCHING



The panels shown in the illustration form part of a nursery curtain which represents the collective work of a class of girls, between 14 and 15 years old. Each girl designed and embroidered one panel, and the various panels were then joined together, forming a curtain four panels wide and six long. The figures in the outer panels of the curtain illustrate various nursery rhymes, the subjects having been chosen by the girls themselves. To provide a contrast, sprigs of flowers were embroidered on the inner panels, as can be seen in the illustration. The colour scheme was limited, to prevent the curtain as a whole from becoming too broken up. The colours used were, red, cerise, yellow, yellow-green, green, blue, in thick tapestry wool, worked on a loosely woven Russian crash, 12 inches wide (the width of one panel). Each panel was joined to the next by a buttonhole joining stitch, in groups of three, the colour changing along each side from cerise to yellow-green and then to vermillion. An edge braiding made of buttonhole stitch interlaced with three different colours finished off the three sides of the curtain, and a fringe of wool of various colours completed the bottom edge.

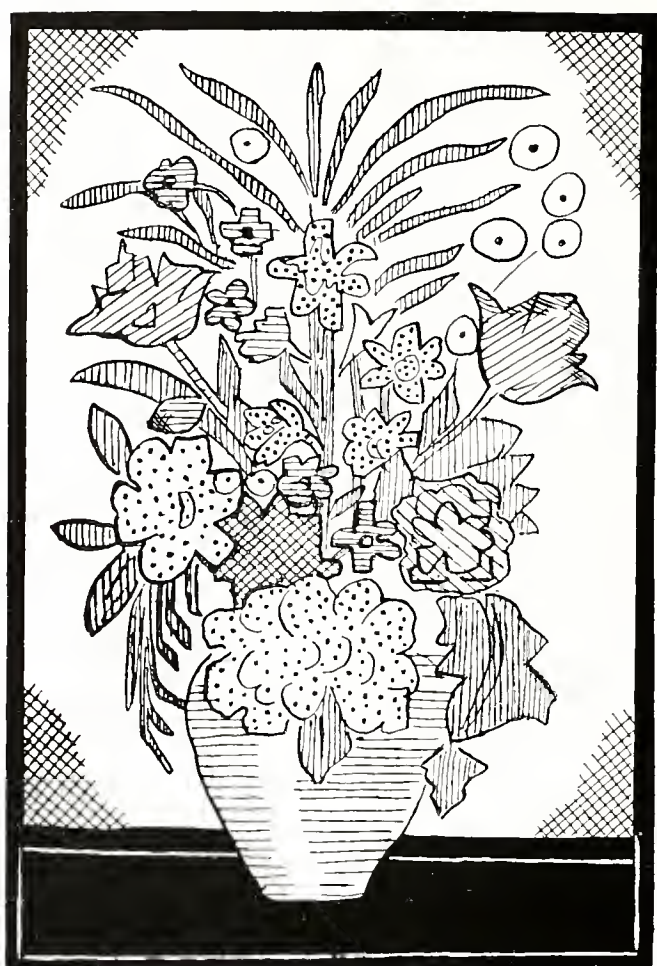





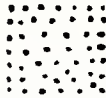

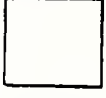
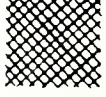



BEDSPREAD IN LINEN. DESIGNED BY THOMAS HURTOP, WORKED BY A MEMBER OF THE FISHERTON-DE-LA-MERE EMBROIDERY CLASS

The bedspread, worked by a girl both deaf and dumb, consists of three panels joined by Macramé insertion matching the fringe which finishes the sides. The Macramé is made in the same coarse linen thread that outlines the vine design, and was made in a cottage on the edge of the New Forest. The linen is a machine-made one of very good quality made in the British Isles, and will stand hard wear. The linen thread is Irish, a coarse one being used for the outlining and a much finer one for the filling stitches. The whole outline is in knot stitch. Various lace stitches are used for filling in the design, some have names such as north, south, east and west, step stitch and windows, but these were most likely names given to them by the late Mrs. Arthur Newall in describing them to a new worker.

FIRE SCREEN PANEL. BY E. ERRINGTON



GENERAL COLOUR SCHEME

	GREENS
	PINKS AND CRIMSONS
	YELLOW
	WHITE
	BLUES
	BROWNS
	YELLOW-ORANGE
	REDS

The designer of this panel is a great lover of flowers, from the time when the seeds are planted until they reach their full glory of blossom and fragrance, and this composition was inspired by a summer bouquet arranged in a vase which is a copy of seventeenth-century ware.

The embroidery is in tent stitch with Pearsall's embroidery wool on Penelope canvas. The colours are soft and subdued, those of the flowers following nature as closely as possible. The vase is pink, shading to primrose and white. The background of the whole is royal blue, and the table is in three shades of brown.

Above is a diagram showing the general arrangement of colours, without taking into account the gradations of tone in the various flower forms and in the foliage.



FIRE SCREEN PANEL. BY E. ERRINGTON



MIRROR WITH PANEL. DESIGNED BY DUNCAN GRANT
WORKED BY VANESSA BELL

The subject of the panel is Orion with his lyre sitting on a dolphin. It is worked in wools on canvas. The figure of Orion is pink, the dolphin green-grey, the sea blue-green. The colour was worked in often by means of crossing one colour by another colour to give an atmospheric effect. The whole panel is in cross stitch.

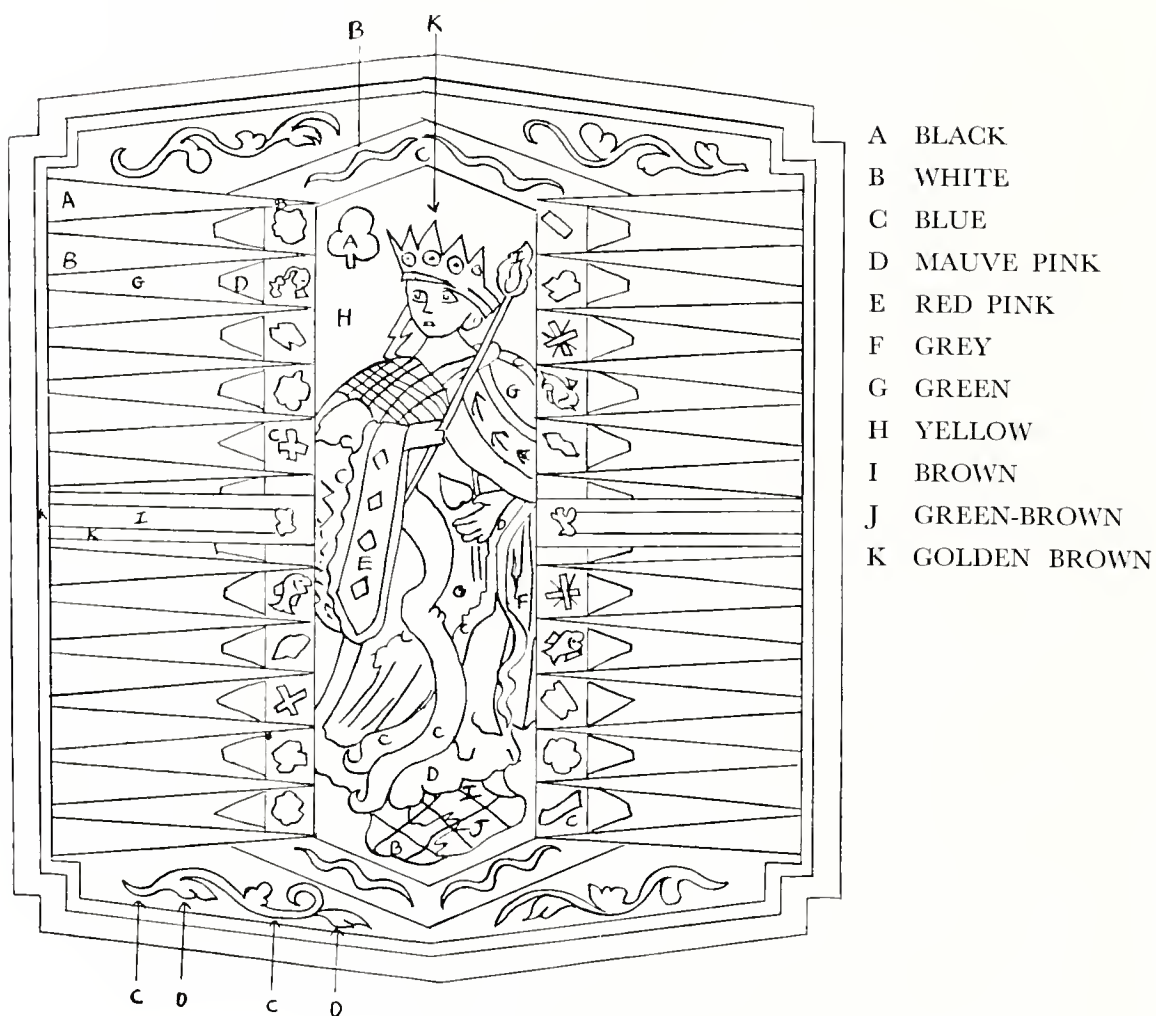


FIRE SCREEN. DESIGNED BY DUNCAN GRANT
WORKED BY MRS. BARTLE GRANT

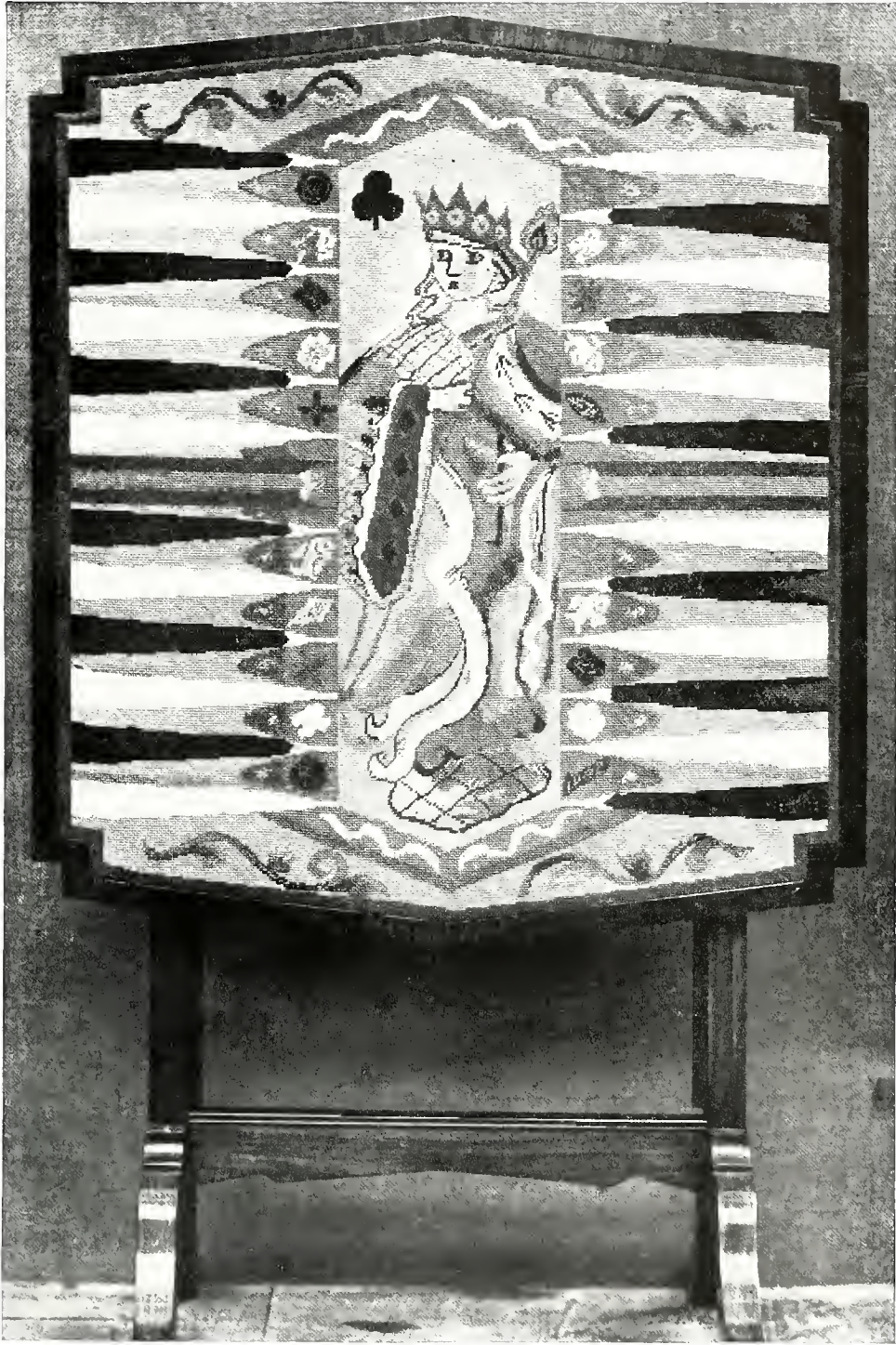
This screen is carried out in cross stitch with wools, on a jute canvas. The colour of the curtain on the left is cream with rose flowers. The vase is cream-colour to mauve ; the guitar, yellow ochre and black ; the sea and sky, blue and green ; the sail, white ; the books, red and green ; the table-cloth, mauve ; the curtain on the right, pale buff ; the border all round next the frame is grey and white. The frame is gold and white. The size of the work is about 4 ft. by 3 ft.

FOLDING TABLE SCREEN

BY MARY SYMONDS



This backgammon table also forms a fire screen, which can be adjusted to be high or low. The design on its surface, worked in a tiny tent stitch, is by Frank Barber, with the Queen of Clubs embroidered between the points for backgammon to suggest that the table be used also for cards. The idea of the whole is that of Mary Symonds, who embroidered it.



FOLDING TABLE SCREEN. BY MARY SYMONDS

EVENING SHAWL. DESIGNED AND MADE BY IDA MARION DIGHT



Enlarged details of sprig forms.

COLOUR SCHEME

- A Concentric rings of pink, red, purple and yellow. Green leaves.
- B Blue flowers, yellow centres, green stalks and leaves.
- C Dark and light green leaf, dark red buds.
- D Blue flower, yellow and green centre. Red and mauve flower, yellow centre.
- E Mauve flowers with purple edges, and magenta edges, yellow centres.
- F Green.
- G Blue flowers, green leaves.
- H Pink flower and buds, green leaves.
- I Pink flowers, green leaves.
- J As "I."

Average size of sprigs, $1\frac{1}{2}$ square in.

The evening shawl of cream crêpe de chine is embroidered by an ordinary household sewing machine. The silk for working the sprigs is the machine silk used by dressmakers for stitching seams and such like details. The design is 30 inches square and is made to repeat four times over the surface of the material, thereby saving time in drawing and tracing. The design is powdered on with a very few outlines, the worker adding forms and treatments in a direct manner as the work progresses. There are eleven different sprig forms repeated over the surface, coloured and treated in varying methods, thereby giving a pleasing effect of colour arrangement. The actual embroidering of the shawl took 36 hours. There is no limit to the variety of stitches and methods of work that can be adapted to the requirements of sewing machine embroidery, and the study of the old embroideries from South Kensington Museum will enable the student of this new method to perceive its almost unlimited potentialities, and bring the use of the ordinary household sewing machine embroidery into the world of decorative art, to an extent hitherto undreamed of. The reels of machine silk used are as follows :

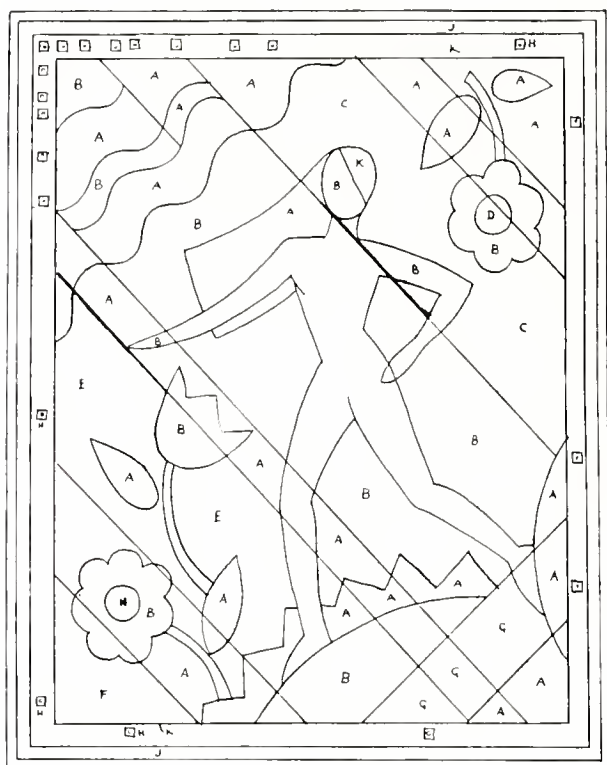
Green : C74, C270, C263 ; Blue : 104 M896 ; Purple : M756, C238 ; Pink : M905, C204, C27, M418 ; Orange : C218, C49 ; Yellow : M408, C234 ; Brown : C185.



EVENING SHAWL. DESIGNED AND MADE BY IDA MARION DIGHT

EMBROIDERED PANEL, "SPRING"

BY ETHELWYNNE SIMMONS



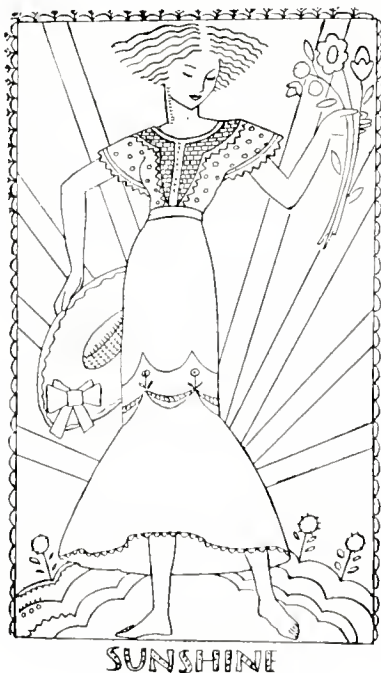
- A IRREGULAR DARNING
- B PATTERN DARNING
- C WAVE STITCH FILLING
- D DOUBLE FAGGOT
- E DIAGONAL DRAWN GROUND
- F WINDOW FILLING
- G SINGLE FAGGOT
- H DRAWN SQUARE
- J GERMAN INTERLACING
- K THREADED RUNNING STITCH

In this panel, worked on linen, 16 by 20 inches, in twisted and stranded cottons, there is an attempt to interpret the spirit of Spring without any suggestion of pictorial representation. Sunshine, rain, clouds, water, and a human figure are all introduced into the design, and are treated symbolically and in a decorative manner. The lines of the background crossing these latter motifs play an important part in binding them together, and in preserving the two-dimensional quality which was thought desirable in a wall-panel. A fresh and delicate effect has been striven for by the choice of colours, and the position and proportion of the dark and light tones. The border is a necessary part of the panel in that it contains colours placed in such a manner as to balance and complete the scheme of the central part. In this border are used German interlacing, drawn squares and threaded running stitch, and it is here alone that the form of the stitch is recognised. Elsewhere the stitches are completely subservient to the mass in which they are used. Two main sets of stitches are employed : darning and pulled stitches. Of these the darning stitches, either pattern or irregular darning, are used in the deeper toned passages. The lighter toned parts are rendered in four pulled stitches, presenting a contrast in texture, as well as a subtle contrast in colour. The figure alone is unworked, save for the outline, which is of buttonhole and whipped running stitch.





PANEL, "RAIN, SUNSHINE, WIND." BY KATHLEEN MANN

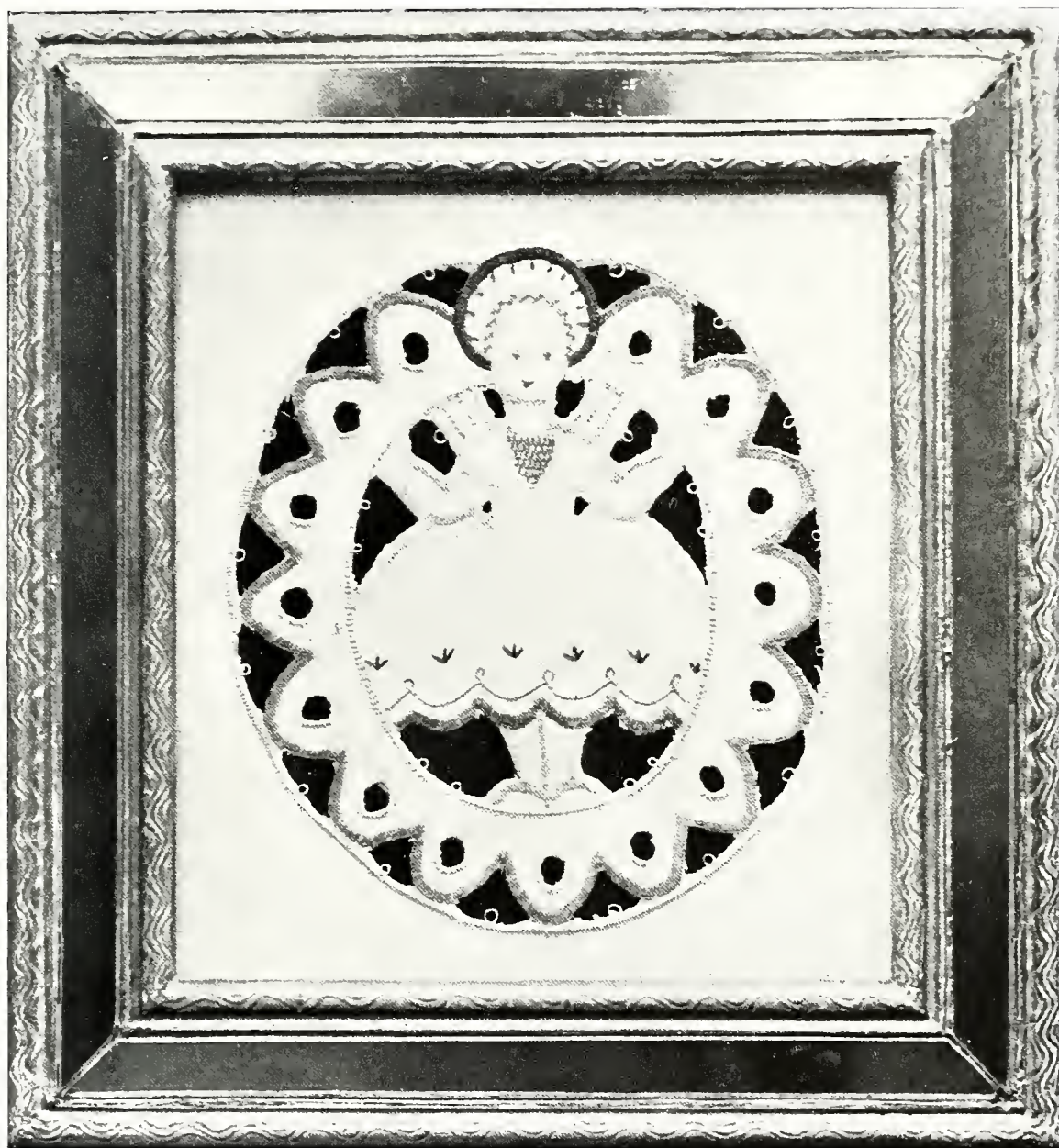


The dimensions of the panel are 21 in. by 14 in. It is worked chiefly in Mandarin silk and filoselle, one thread or half thread being used. The idea of the design was that it should take the place of a sampler, showing various stitches, and the subject suggests types of modern costume. The background is of light fawn spun silk, the two outer panels in fairly sombre colours, with touches of brighter colour to lead up to the centre panel, which has in the background rays of orange, red and yellow to suggest sunshine. The stitches used for the central panel are : chain, detached chain, buttonhole, buttonhole wheel, stem, darning, split, Pekinese, Rumanian, couching, French knots, double back stitch and laid work. The chief colours used are : yellow-green and blue-green for the dress, with cream flounce ; hair, black and dull blue ; flesh, mauve and blue ; hat, gold, with green bow ; ground, greens, orange and dark red ; flowers, cream, red, orange and green ; letters, red and green.



PANEL FOR FIRE SCREEN. BY AILEEN M. BOOKER

The panel is worked in wool on canvas, in alternating squares of beasts and flowers ; the beasts being worked on a pale grey background with corners of cherry and beige, and the flowers on a pale pink background with corners of a deeper shade of pink. The colours used for the design are light pink and dark pink, light grey and dark grey, light plum, yellow, white, blue and cherry. The squares are connected by a diagonal stitching in cherry colour. Tent stitch is used for the background, and the pattern is worked in tent, cross stitch and Gobelin, the stitches being done from right to left in one square, and from left to right in the next. This is partly to give variation and partly to prevent the work pulling, as the worker did not use a frame. As so many fireplaces have plain tiles it was thought interesting to design the fire-screen in a tiled effect.



WALL DECORATION, "SIMPLICITY." BY REBECCA CROMPTON

This piece of embroidery is an example of simple cut work. It is worked on white linen in two tones of blue and cerise filoselle, with the use of white in various places. An aluminium thread is couched with the tailor's buttonhole stitch, which protects all the edges of the design. This metal thread becomes more apparent because it is looped into small picots, which give a light and fanciful touch to the embroidery. The circular holes within the scallop are worked in overcast stitch. Herringbone is used to express the hair, whilst back stitching and couching can both be seen on the reproduction. The frame is designed specially for this subject. It is made up of silver-gilt mouldings between which are bands of mirror. The general effect of the framed panel is of straightforward charming simplicity.



PANEL FOR POLE SCREEN. BY MARY McNEILE

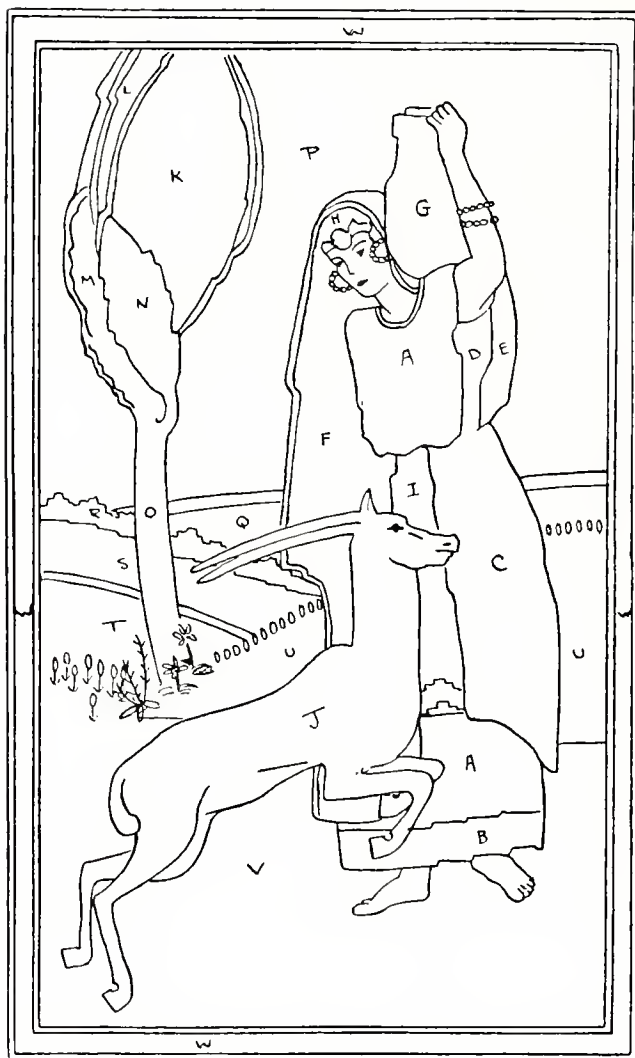
This embroidered panel is worked entirely in petit point. The design is one adapted from a woodcut by David Jones. The materials used are wools on canvas, size 16 by 12 in. The dominant colour is a cool green. The animals are mostly worked in a rich red to orange and brown, with the exception of the horse, which is a warm grey. Pale yellow to salmon colour is introduced in some of the animals and in the sky. Triangles interlaced is the basis of the rhythm of the colour pattern.



CANVAS SAMPLER FOR A DECORATIVE PANEL
BY CORNELIA C. BULL

This sampler is worked on a very fine linen canvas in wools, and is the design of Cornelia C. Bull. It is worked in a variety of stitches. It is some 22 by 19 in. in size. The dominant colours are green and salmon colour, but every colour is used in small quantities to shade it from greens to salmons.

EMBROIDERED PANEL BY MARION CLELLAND



- A Filling stitch, composed of square and straight stitch, two shades pink.
- B Border in two shades of pink and a black—cross and straight stitch.
- C Darned stitch, blue.
- D Variation of darned stitch, blue.
- E Darned stitch over two threads, blue.
- F Darned stitch over two threads, two shades blue; border, pink and black, with white couched edge.
- G Cross stitch, terra cotta and white, with black back stitch.
- H Petit point, black for hair, bandeau in various shades, face line couched, grey.
- I Herringboning as filling, light green; border in straight stitches, black and pink.
- J Interlocked buttonholing—very close—brown shading into fawns, cream and white.
- K Darning, green, vermillion; straight stitch pattern superimposed.
- L Cross stitch, dark green; edges, buttonholing in white, grey and black.
- M Square stitch, pale green.
- N Darning and square stitch, yellow and green, black and green straight stitch edging.
- O Couching with buttonholing, white, fawn to dark blue and black.

- P Wave stitch filling, with drawn threads, palest blue, green into darker blue.
- Q Straight stitch filling, blue grey.
- R Cross stitch, cream, green, dark blue.
- S Square and straight stitch, green.

- T Window pattern filling, dark green.
- U Square stitch filling, grey-blue.
- V Simple straight stitch filling, greens, black.
- W Border, two lines square stitch, one of herringboning, green, dark blue.

Incidental flowers in bullion, buttonholing, feathering, and detached chain stitches. Ear-rings in applied beads, so also bracelets.

The design is entirely the worker's own. The panel is roughly 18 in. by 10 in., and is worked on hand-woven linen, of fine texture. The threads used are D.M.C. and very fine stranded wool. Beads are used in ear-rings and bracelets.



EMBROIDERED PANEL. BY MARION CLELLAND

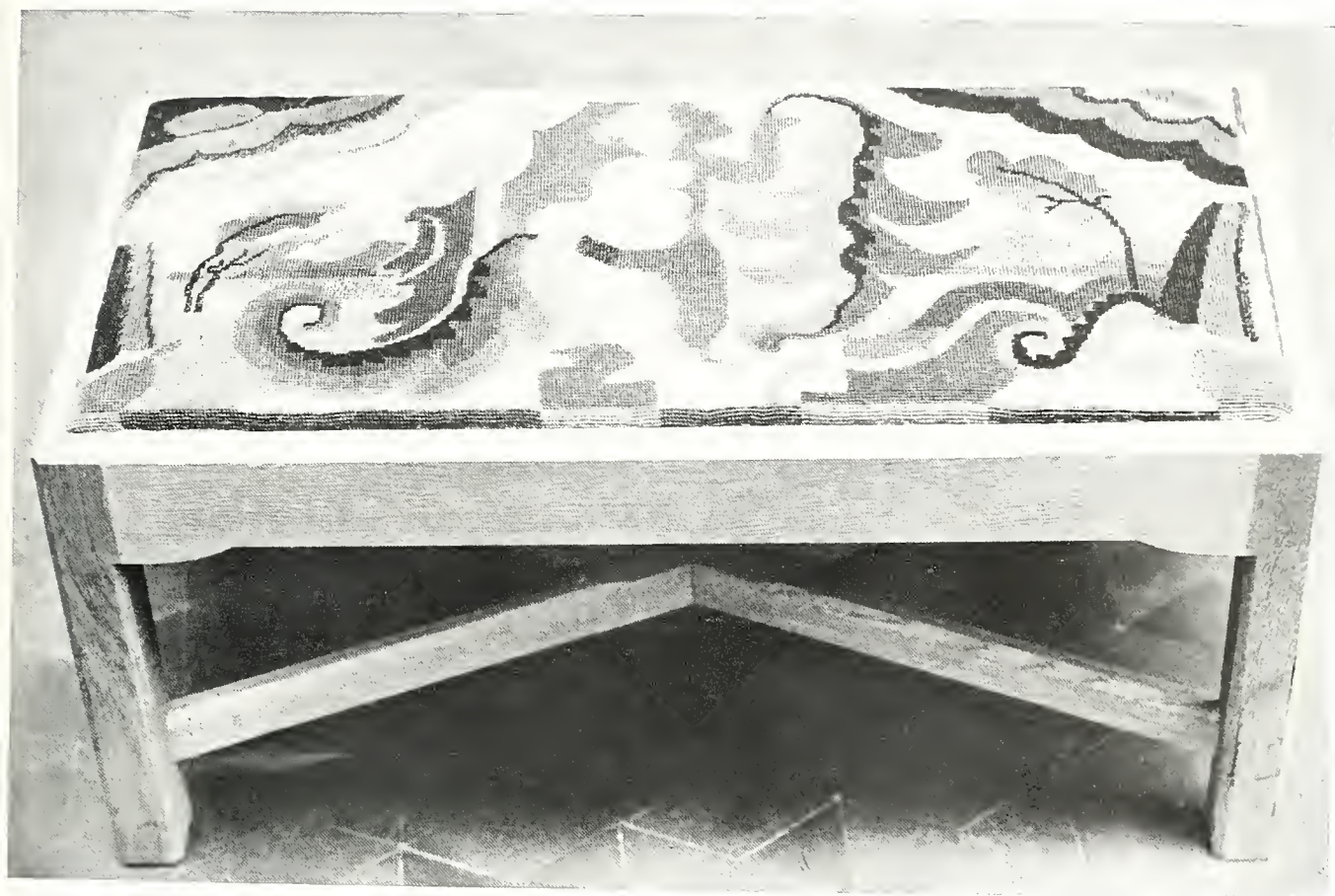
POLE SCREEN WITH EMBROIDERED PANEL
DESIGNED BY ANTHONY BETTS, EXECUTED
BY M. J. R. NORRIS

This design is described by the designer as a bit of jolly fun with a basket of flowers—it was designed to fit an antique frame, rather opulent in character, and has no reason for existing, other than the fact that the designer felt it was just right for the job that it had to perform. It is rather a whimsical basket of flowers, with no natural prototype, rather a game, as it were, of let's pretend “basket,” and having done that, the game of pretence had to be carefully sustained by some “pretend” flowers, ribbons and curtains, etc.

It is this sustained pretence of the design which gives to it its curious air of reality. The designer, being a painter, coaxes the design into existence purely by the relationship of “values,” these are carefully interchanged over the surface of the design.

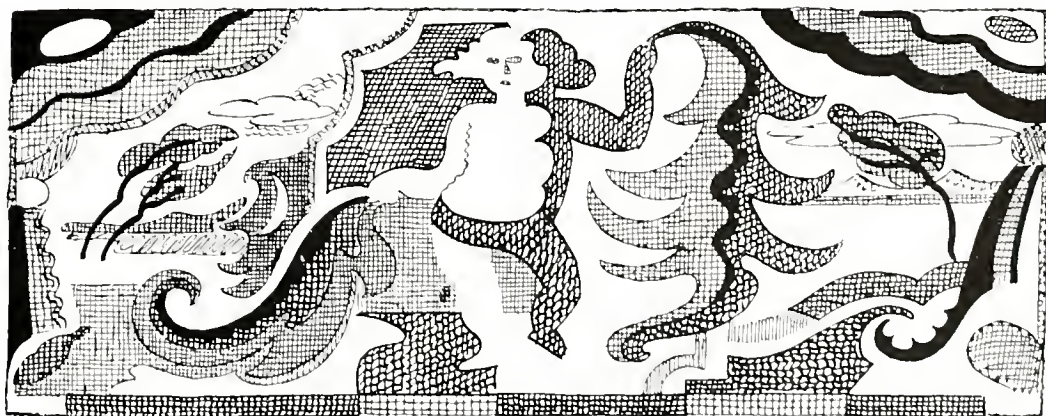
Miss M. J. R. Norris, who worked the design, entered keenly into the spirit of the invention, and brought it to its conclusion by her superb craftsmanship. The work is carried out on a double frame canvas in wools; the finer detail is worked with “half stitch” in silk.





EMBROIDERED FENDER STOOL. DESIGNED BY ANTHONY BETTS
EXECUTED BY MABEL BURNS

The stool top is worked in petit point with medium tapestry wools, the dominant colours being dull, rich reds, interchanged with pinks, greens and cerulean blue. The design is a pure improvisation on a symmetrical base. Everything possible is done to destroy symmetry, and balance is preserved by a subtle distribution of values. The woodwork is unstained waxed oak.



EMBROIDERED PANEL, "KEW GARDENS" BY ENID DEAKIN, A.R.C.A.



TREES. A, B, C, D, E in button-hole fillings.

TREES. F, G in rows of outline stitch.

TREE TRUNKS. In rows of outline stitch.

GROUND. H, K, L in couched threads as indicated.

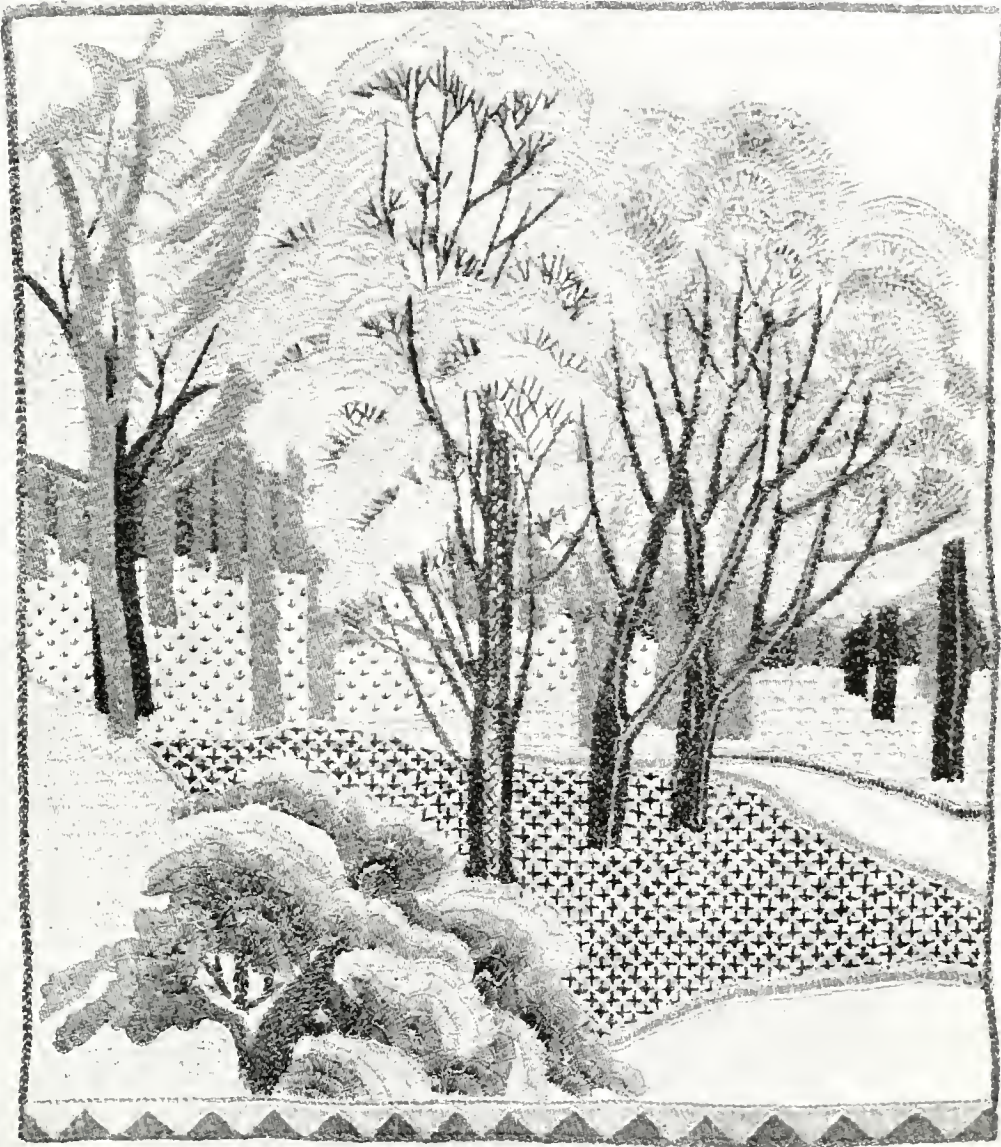
GROUND. M, diaper pattern as indicated.

EDGE OF PATH. N, in button-hole.

ZIG-ZAG BORDER. O, satin stitch.

LINE ROUND PANEL. Chain.

The piece of embroidery was worked freely from a sketch made in Kew Gardens. Only the main lines of the tree trunks and pathways were indicated on the linen. It was worked as a competition piece for the Old Bleach Linen Company. The embroidery is done in Pearsall's filofloss on biscuit-coloured Old Bleach Linen, 7 in. by 8 in. Pale yellow-greens and yellows with a touch of deep yellow are used for the foliage of the centre tree A, the trees on the extreme left, C and D, and for the ground H and L. Pale warm grey is used for the pine tree F, and the pale trunks, whilst darker grey is used for the dark trunks. Deep blue-greens, blues and greys are used for the remaining trees, B and E. The blue-green is used as a diaper pattern on the ground and in rows of outline stitch between the tree trunks to indicate the depth of the wood. Brown and deep yellow is used for the ground K. The panel is finished with a zig-zag of pale green and dark grey at the bottom and a thin line of blue-green all round.

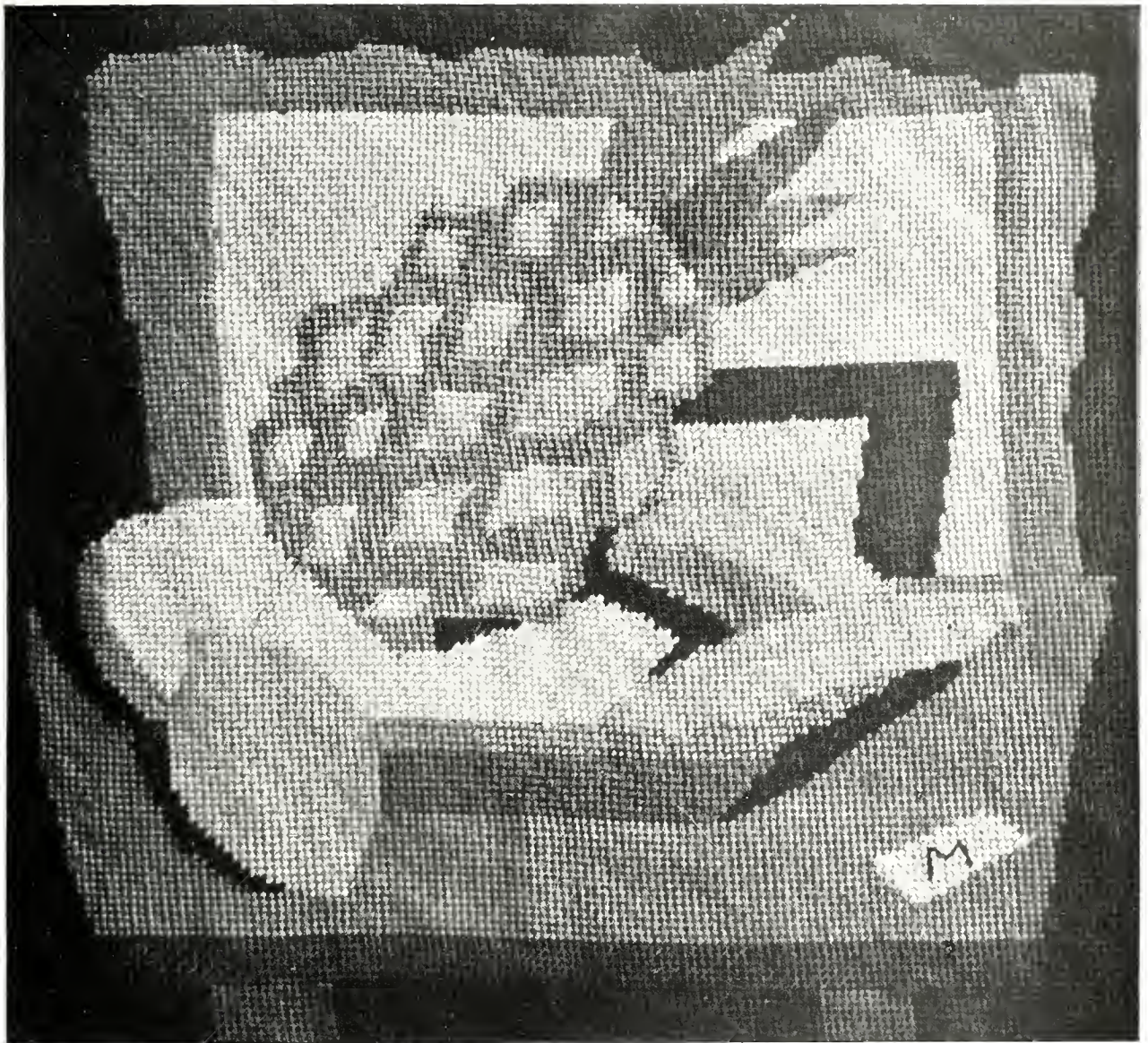


EMBROIDERED PANEL, "KEW GARDENS." BY ENID DEAKIN, A.R.C.A.
(By courtesy of "The Embroideress")



FIRE SCREEN. DESIGNED BY CLAUDE FLIGHT AND EDITH LAWRENCE
WORKED BY MRS. K. FLIGHT

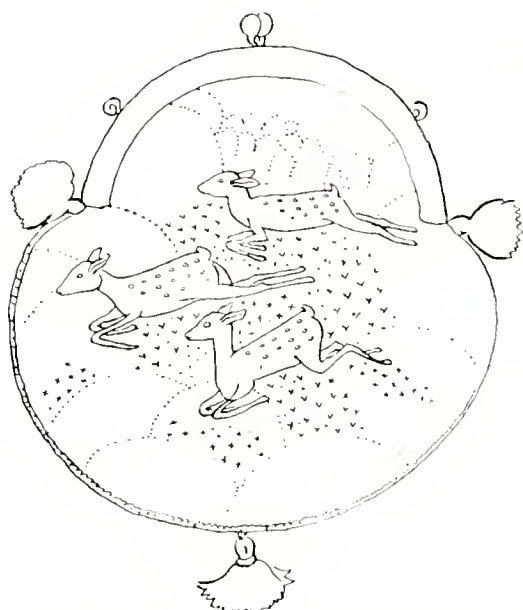
This vase of flowers on a table before a window is an original design. It is worked in cross stitch, on canvas in wools. Every stitch is crossed at once but in lines, not on the diagonal. The flowers are white with dark red centres. The vase is light green with blue and dark green shadow ; the foliage light and dark green. The table is a light red, the reflections white. The window in the background is white, beige and a blue-grey. The background and other surroundings repeat all the colours used elsewhere, with the addition of a dark brown.



NEEDLEWORK PANEL. DESIGNED BY MICHAEL SEVIER
WORKED BY MARJORIE CRAIGIE

This panel is worked in tent stitch in wools, the colour scheme being built up of a particularly subtle combination of soft, rich tones. The pineapple itself is brick red, with greenish-yellow diamond shapes, the crown in olive and warmer greens ; the lemon dull green-yellow, the bananas greenish yellow and ochre. The background is dull Chinese blue, the frame lilac and pale puce, inside frame, beige-pink ; the platter, light and blue-grey and blue, the table two shades of soft brown. There are also touches of black, as in the initial "M," which is on a white background. (*Photo : by courtesy of Alex. Reid & Lefèvre, Ltd.*)

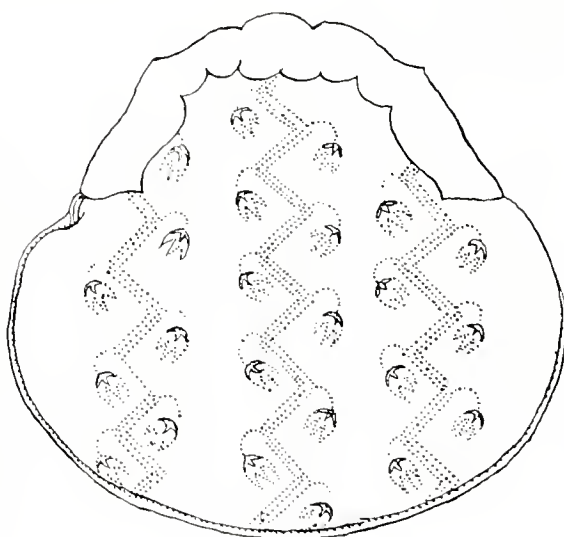
EMBROIDERED HAND-BAGS. DESIGNED AND WORKED BY EVE SIMMONDS



“RUNNING DEER.” A small bag finely embroidered in chain stitch over the entire surface. The silk used is single-strand filoselle, and the colour and design are somewhat naturalistic, only conventionalised to the extent demanded by the stitching. A twilight effect is suggested, the deer standing out light-coloured against a dark ground and evening sky. Ground and trees are worked in dark brown chain stitch, the stitching following the form of the grassy mounds, the flowers being dotted over the surface. The reverse side and the lining are of dark brown silk matching the worked ground, and there is a monogram worked inside. The tassels

are of dark brown floss silk, and the edge is finished with a narrow crochet braid in brown floss silk. Details of colours are : deer, light tawny brown, spotted white on backs, shading to deep cream below, worked in rows of buttonhole stitch following the form ; ground and trees, dark bronze-brown worked in fine chain ; flowers and leaves, white and light yellow-green in cross stitch and tied down chain ; trees outlined in yellow-green back stitch ; sky, pale green.

SCARLET SILK PURSE. This is made of fine corded silk of vivid light scarlet, finely embroidered with chain stitch in cream and steel blue filoselle silk. Both sides are alike and are joined by a piping of scarlet silk. The purse is lined with the same scarlet silk and mounted in old Dutch silver. The flowers are deep cream touched with blue. The zig-zag stems are worked in three rows of back stitching, cream outlined with steel blue.





EMBROIDERED HAND-BAGS. DESIGNED AND WORKED BY EVE SIMMONDS



POCHETTE IN TUSSORE BY DORIS E. ANWYL

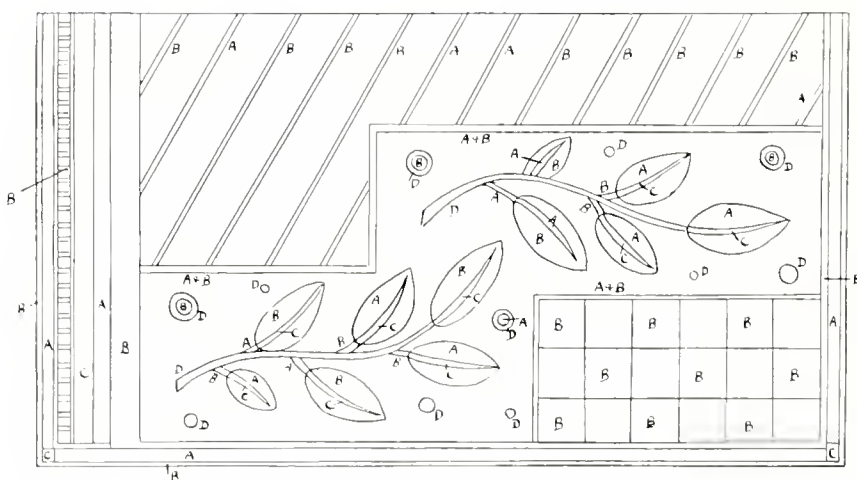
The pochette is made of yellow tussore silk, and the design is worked in mauve, blue, fawn and silver silks. The stitches used are buttonhole, surface buttonhole and chain stitch.

A MAUVE

B BLUE

C FAWN

D SILVER

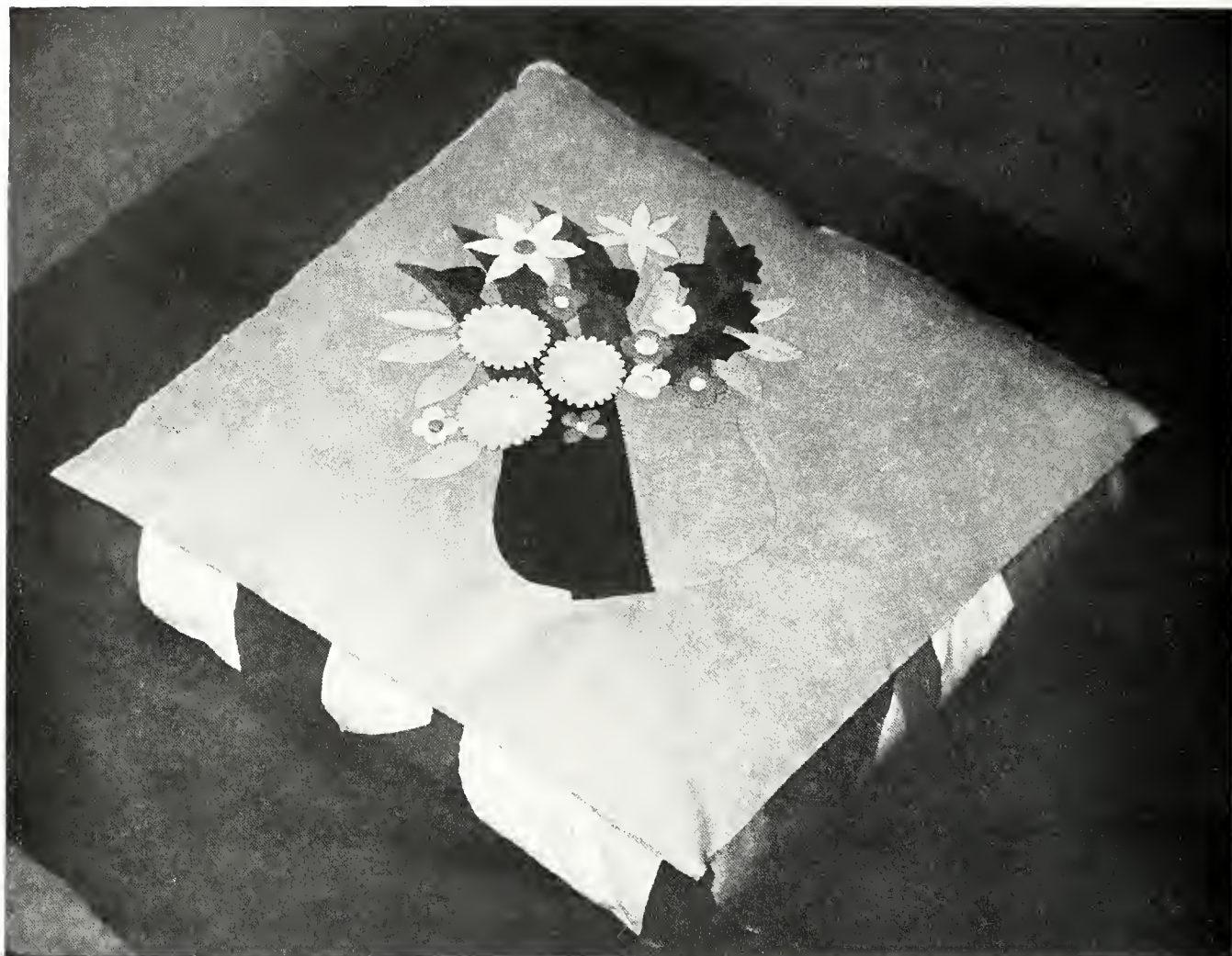




CUSHION. DESIGNED AND WORKED BY P. SPENCE ALLEN

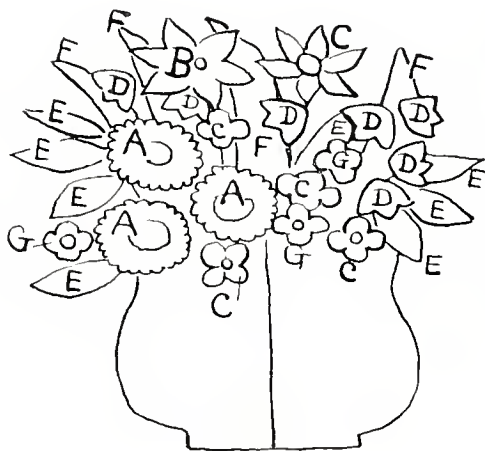
(By courtesy of "The Needlewoman")

The design for this cushion (size $16\frac{1}{2}$ sq. in.) was taken from a piece of embroidery of the eighteenth century. It is worked on a very fine cream-coloured cotton material in chain stitch, with Anchor Stranded Cotton, using a single strand. The colours are : greens, browns, greys, reds, pinks, rust, yellow and drab.

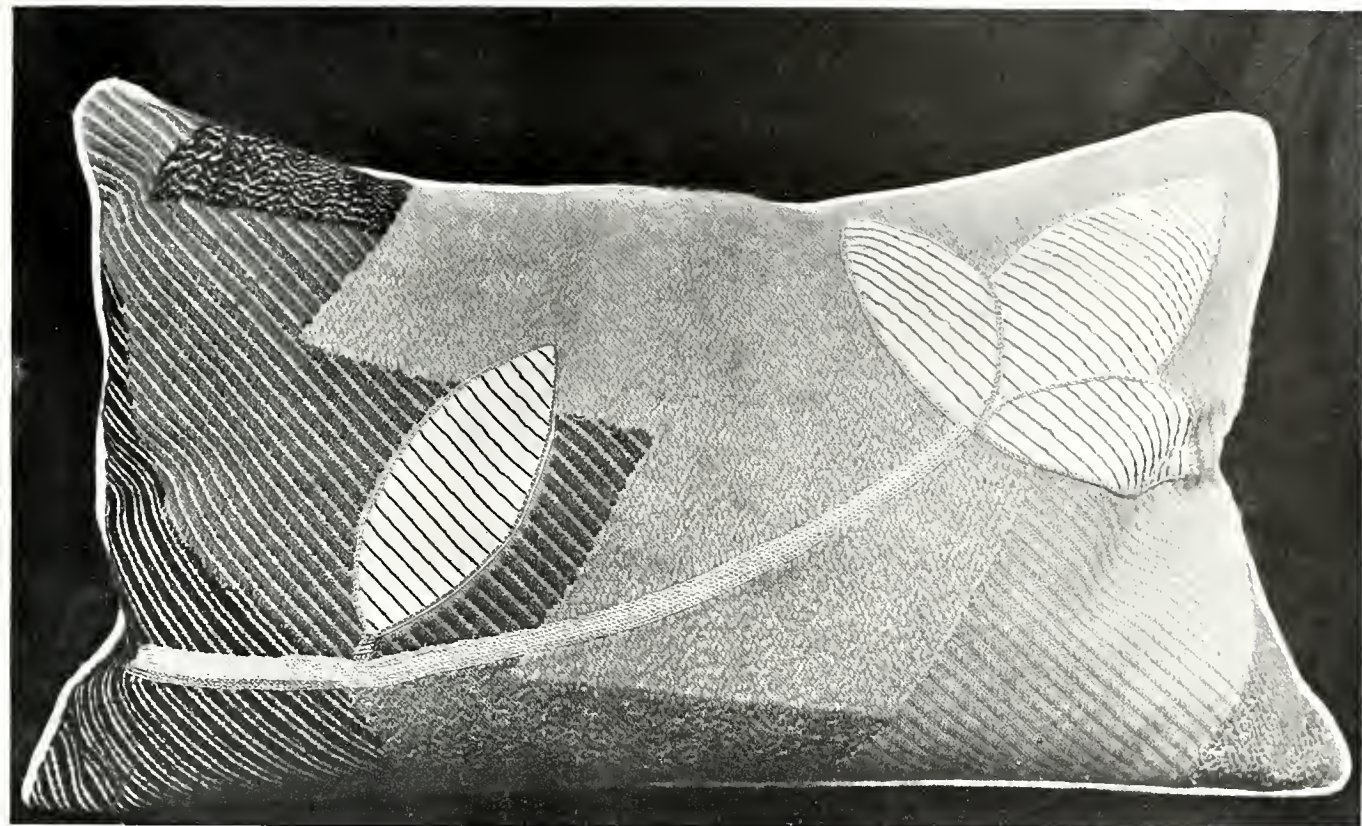


APPLIQUÉ CUSHION IN FELT. DESIGNED AND MADE BY MIRIAM GALL

- A Marigolds, vivid orange.
- B Yellow, with orange centre.
- C Soft chestnut.
- D Bluebells and hairbells, blues.
- E Light green.
- F Darker green.



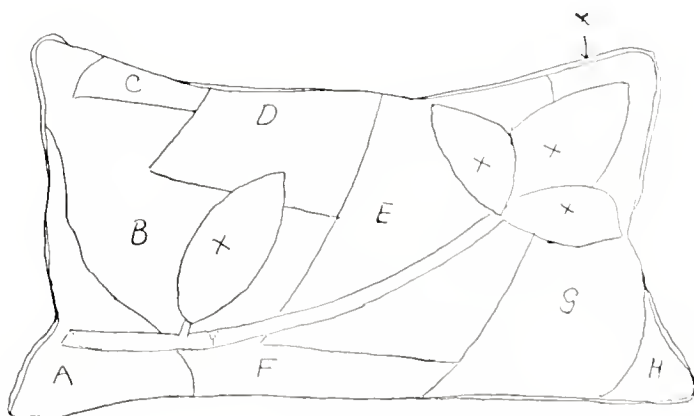
The cushion itself, 20 in. square by $3\frac{1}{2}$ in., is made of bluey-grey felt. The pot is half black, half grey (for other colours, see diagram). The whole is worked in fine invisible stitches, firmly sewn on the edge, each flower in fine silk of its own colour. All colours used in the design are introduced again in the sides of the cushion. The piece was worked on a wooden frame, and it was found helpful to attach the cut pieces with a little gum before sewing to prevent them shifting about. Felts from Dryad Handicrafts.



EMBROIDERED CUSHION. BY BEATRICE E. BOWDEN

Across the panel of fawn hopsack an irregular zig-zag line was thrown, from the right-hand points of which curves ran across, while the left corner was divided by a wavy line, and a spray of ivory satin leaves was laid down. The broken ground was embroidered in irregular and pattern darning with tapestry wools ; black, greys, cream, with rose pink, light green, a little scarlet and magenta being the colours used. The satin leaves were applied with chain stitch and stripes of Bokharan couching, in varying warm and cold grey silks. These were also used for the stem. The cushion was also piped with ivory satin.

- A BLACK
- B DARK GREY
- C SCARLET
- D CREAM
- E ROSE PINK
- F LIGHT GREEN
- G PALE GREY
- H MAGENTA (MEDIUMTONE)
- X IVORY SATIN
- Y WARM AND COLD NEUTRALS



PANEL IN BRAID, "THIS ENGLAND"

BY MARTHA HARRISON

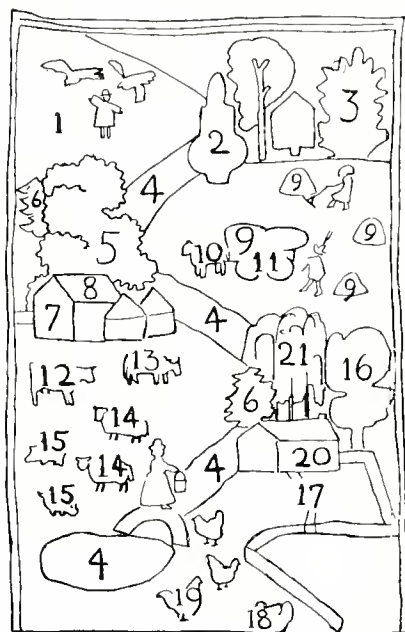
The idea of this design was only half formed when the worker set out on the adventure. Braids seen from time to time in the shops suggested that manufacturers were producing something with infinite possibilities for embroidery.

The braids were scattered on to the grey velour cloth, and in a wonderful and surprising way it was found that from them could be created gnarled trees, rippling streams, blossoming bushes, lively animals, and almost any kind of flower. With these various motifs in mind, the design was built up piece by piece, due regard being given to spacing, tone value and colour in the visualised finished design.

The choice of braids was extensive, but by their very nature the design became controlled in its technique. The types of braid varied, from the silky Russian braid, which made excellent, smooth pink pig, to fancy braid, which made the comfortable-looking speckled hen, and the really woolly-looking sheep. Furniture gimp as used in the ploughed field, and even carpet binding, which made the garden path, are useful and effective.

The design is carried out exclusively in braid with the exception of the catkin tree, whose fresh spring leaves are of green felt. There is a slight powdering of ground textures in embroidery wool—the stubble field in straight stitches and graduated colour, the pasture in irregular clumps of straight stitches, while the lawn is regular straight stitches. The corn seeds dropping from the basket are detached chain, while the hen run is irregular patches of couching in graduated colour. The tiny wings of the bees are in stem stitch.

The whole work was a delightful adventure full of pleasant thrills and surprises.



- | | |
|--|---|
| 1. Brown furniture gimp for field. Black crows. Red scarecrow. | 11. Wide red cotton braid and narrow black and red silk braid (cart). |
| 2. Pale green mixture silk braid. | 12. Mauve and terracotta mixture silk braid. |
| 3. Dark brown and pale pink silk braid (chestnut tree). | 13. Gold and brown mixture silk braid. |
| 4. Blue furniture gimp. | 14. Cream silk braid. |
| 5. Red silk and emerald silk braid. | 15. Pale pink silk braid. |
| 6. Dark and light green silk braid. | 16. Dark green cotton braid. |
| 7. White silk braid. | 17. Brown carpet binding. |
| 8. Blue silk braid. | 18. Blue and green silk braid (turkey). |
| 9. Narrow orange silk braid. | 19. Light and dark brown silk braid (cock). |
| 10. Dark brown and parchment silk braid. | 20. Blue and khaki silk open-work braid (windows). |
| | 21. Green felt appliqué. |



PANEL IN BRAID, "THIS ENGLAND." BY MARTHA HARRISON

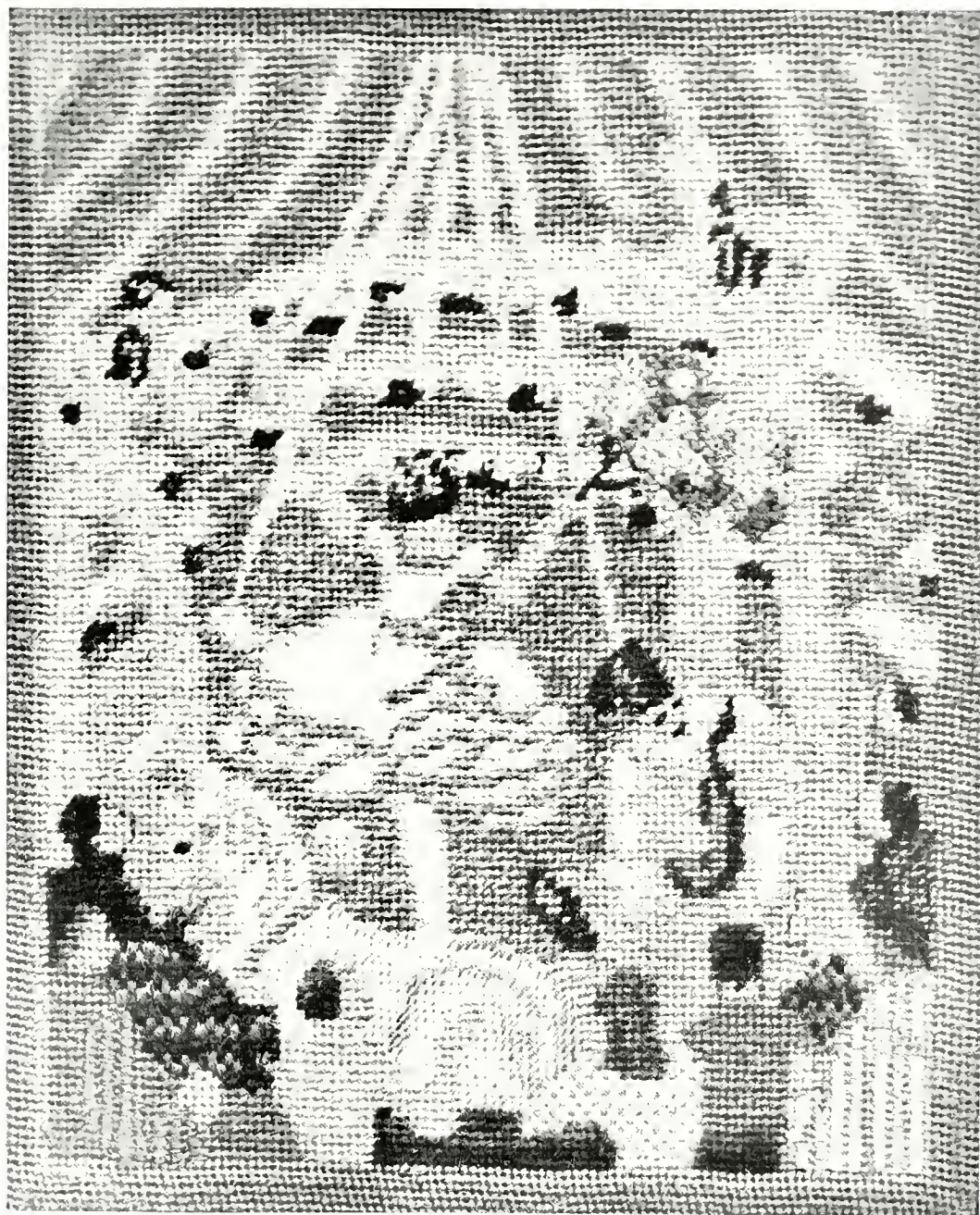
DECORATION FOR A BATHROOM IN AMERICAN CLOTH. BY EMMIE ANDERSON

The creation of a piece of work may start in the first place from the conception of an attractive subject, which leads to the search for materials suitable for its expression, or, alternatively, as in the present case, it may be the material itself which suggests a design. In Miss Anderson's opinion the latter way is preferable as leading to more even progress in theme and treatment. The main circumstance which led to the production of this panel was the discovery by the designer of a modern American cloth, "Decorene." This material, by virtue of its suppleness, washable quality and lively patterning and colour, seemed to lend itself perfectly to bathroom decoration. Like the Greeks, the designer believes that the most important room in the home is the bathroom, and that it should therefore be as beautiful as possible while at the same time practical.

The nature of the material seemed to demand the minimum of stitching, so only sewing silk was used to catch down the edges of the applied pieces, the decorative effects being obtained almost solely by judicious placing of shapes and colours. The purpose to which it was to be put clamoured for the scent of perpetually-fresh flowers and little nude cherubs—hence the theme, the cherubs being of Woolworth's pink rubber-sheeting which gives just the right "fleshy" bloom in contrast to their shining white wings. The material has been on occasion very successfully applied with a heavy broken outline of shiny silk (e.g., filo-floss.)

The finished work should either be stretched and framed up in a chromium-plated frame (without glass, to allow of sponging down if splashed), and plugged into the tiled wall of the bathroom, or else hung, with a rod of chromium or porcelain top and bottom, on the wall like a map. Curtains of the same material would carry the scheme through very nicely.





EMBROIDERED PICTURE, "THE CIRCUS"
BY ANN GILLMORE CARTER

This canvas work picture, suggested by a visit to Bertram Mills' Circus, was worked in fine wools on single-thread canvas in tent, Florentine, Gobelin and rococo stitches. The tall men on stilts are blue, the circus girl in white, with red and pink frills to her dress. She carries many-coloured paper flowers and rides on a white and grey horse. The clown is in bright green and sits on the orange sawdust floor of the ring. The audience have pink jerseys, red coats, and striped dresses, and the little people in the distance are under a red, pink, orange and brown stripe tent awning.



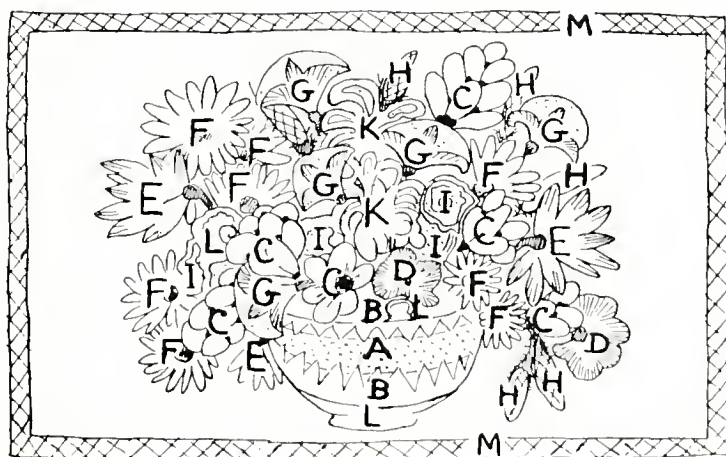
WALL PANEL, "MY HOME—ORKNEY," BY LILIAN PEACE

This panel was worked by Miss Peace at the Edinburgh College of Art. The size is 34 ins. by 26 ins., the design taking the form of a map of the Orkney Islands, executed on natural linen, in wools. The colour scheme is in primary colours, chiefly blue, red and gold.



DECORATIVE WALL PANEL BY MARTHE QUELVÉE

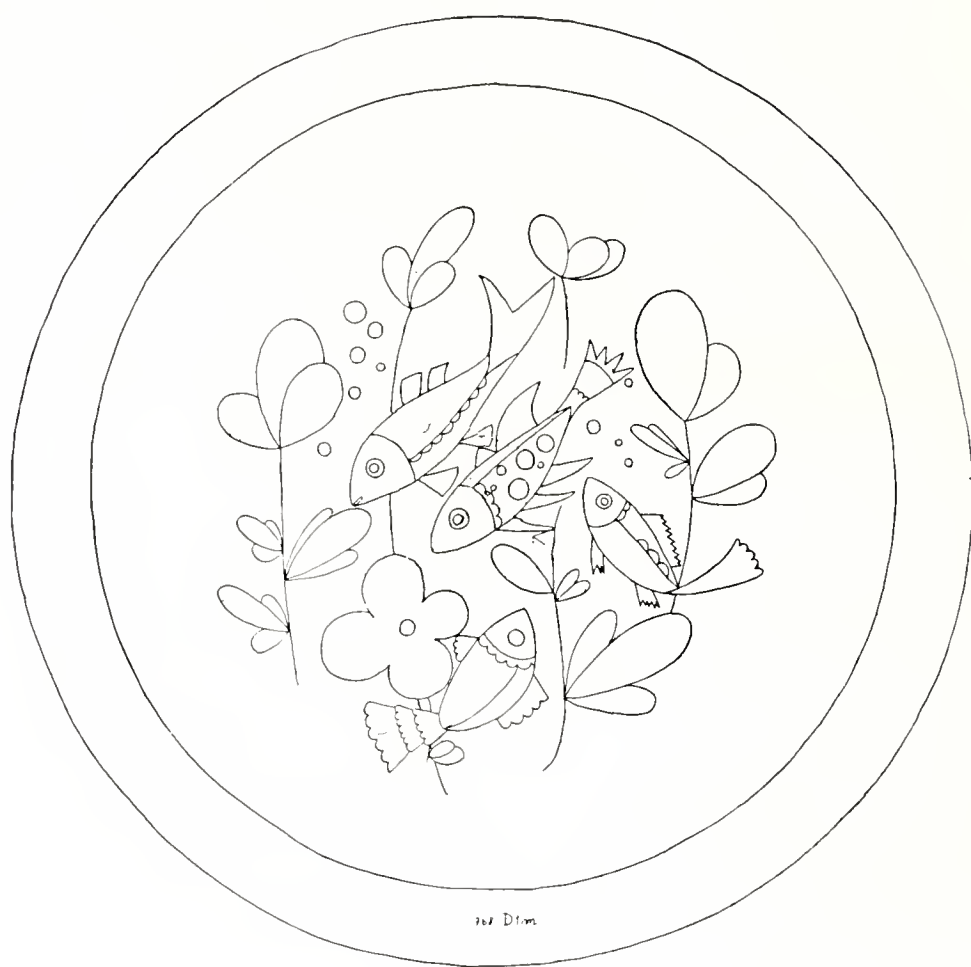
The panel is worked on a background of brown linen, and is intended for a mural decoration. The embroidery is executed in silk, cotton and metal threads, using chiefly satin stitch and French knots.



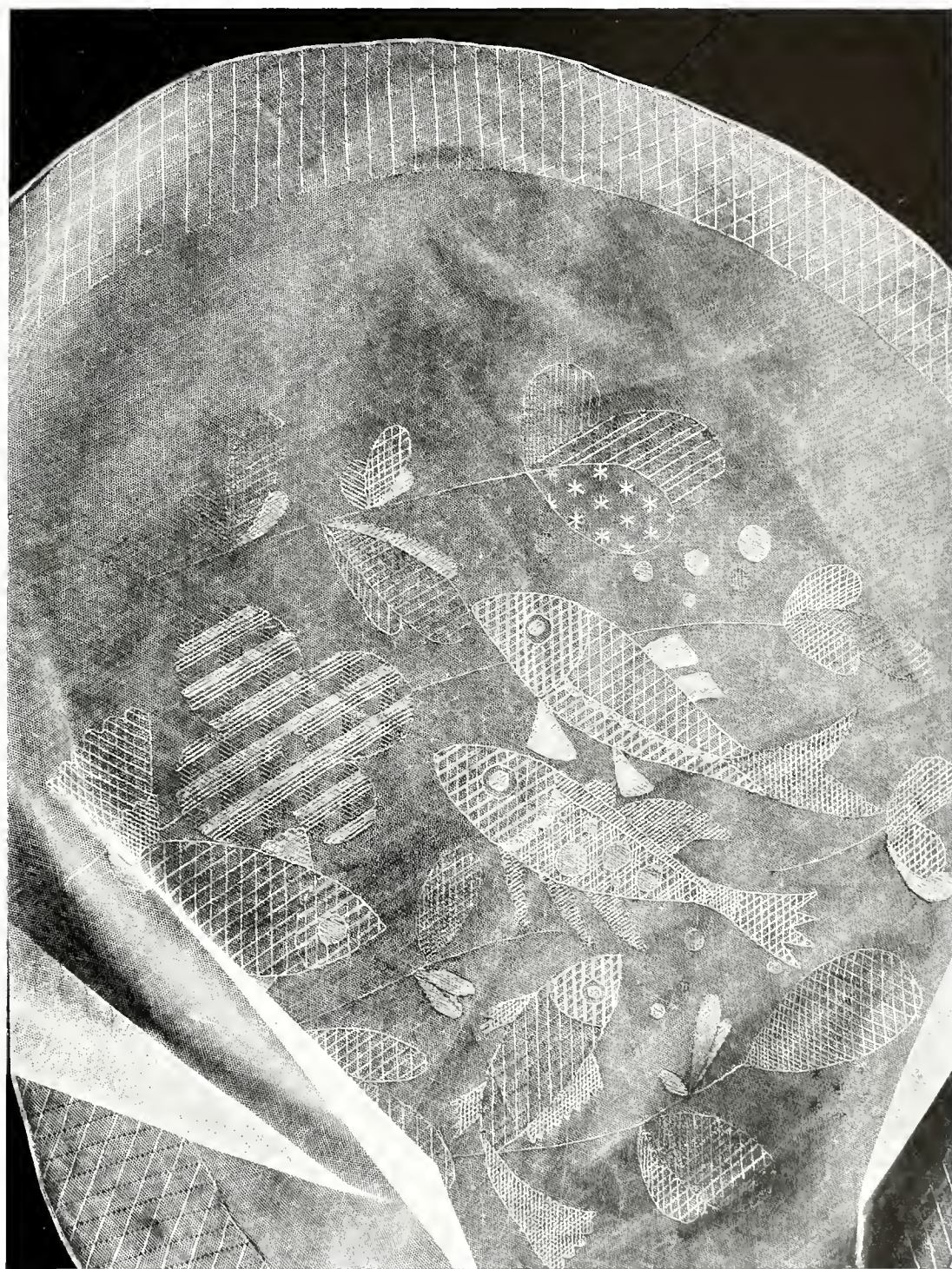
- A Deep gold and sand-coloured French knots.
- B Ivory and gold silk.
- C Green and gold thread.
- D Ivory.
- E Ivory.
- F Yellow silk and gold thread, black centre.
- G Ivory, and gold French knots.
- H Gold thread criss-cross.
- I Silver and copper thread.
- K Blue and gold silk and metal.
- L Flat gold thread.
- M Gold thread criss-cross.
- N Sand-colour, green and gold thread and gold knots.

NEEDLE-RUN EMBROIDERY ON NET

BY EMMY ZWEYBRUCK

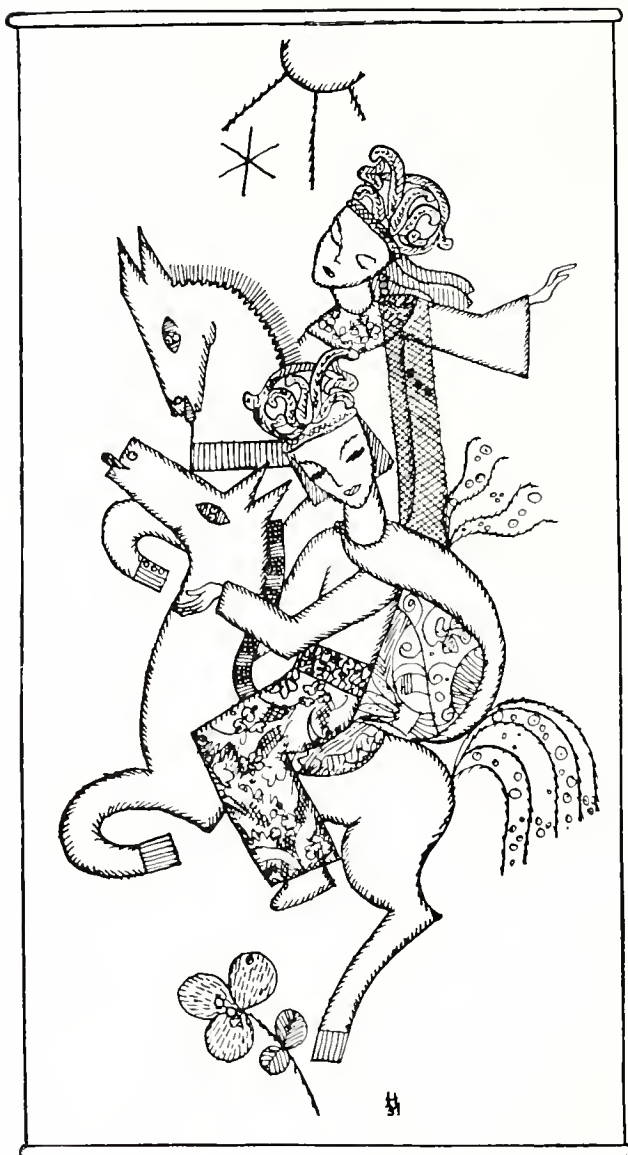


A circular table covering embroidered in white thread on net. The stitches are needle-run, darned, cross-hatched, done in rows of various distances, to render tones of light and shade effects as in a pen-drawing. The piece is one of a set made for the steamship "Bremen."



NEEDLE-RUN EMBROIDERY ON NET. BY EMMY ZWEYBRUCK

DECORATIVE PANEL. BY HERTHA SLADKY



The foundation of the panel (size about 4 ft. by 2 ft.), of which a detail is shown opposite, is black ribbed silk. The applied parts are in velvet satin, gold ribbon, and silk brocade of different colours,

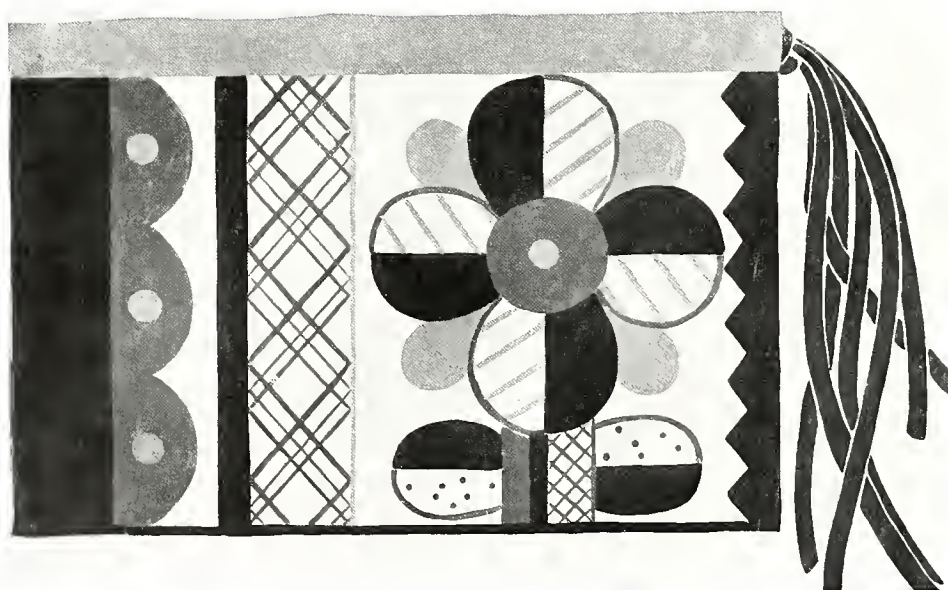
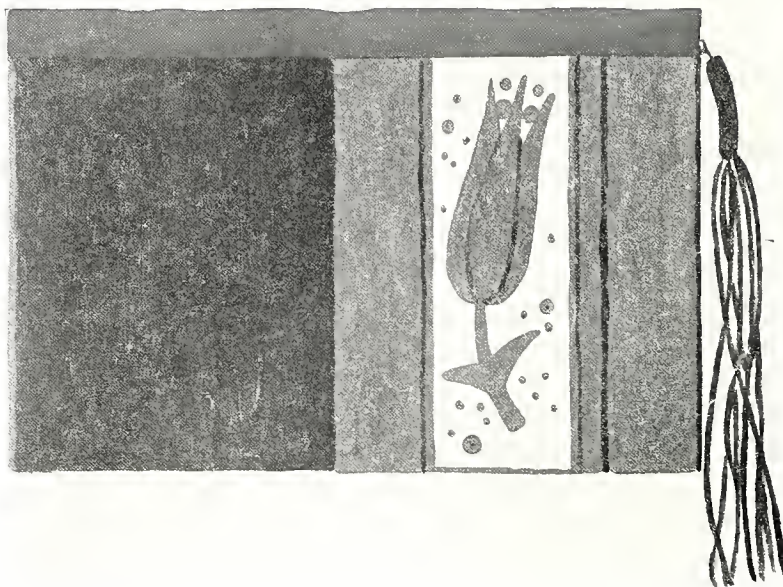
sometimes gold and silver. The embroidery is done in satin stitch, and for the crowns gold and silver threads are wound over shapes cut of thin cardboard. Upper figure : white horse ; turquoise blue garment with pink and gold collar ; silver face and hands, silver and gold crown ; yellow hair. Lower figure : red horse ; blue, gold and brocade garments ; silver face and hands, silver and gold crown. The flower : petals, pink, salmon and blue with gold spots ; leaves and stalk, green and yellow.



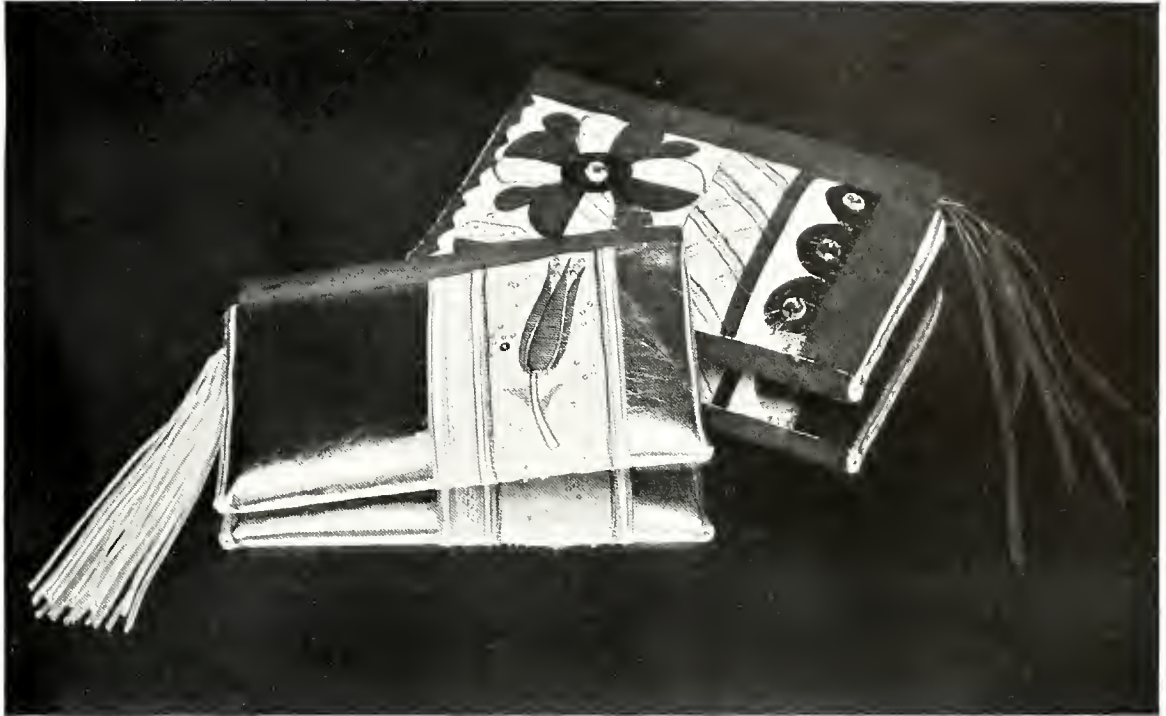
DECORATIVE PANEL. BY HERTHA SLADKY (DETAIL)

LEATHER POCHETTES WITH EMBROIDERY BY EMMY ZWEYBRUCK

Two pouches in black, white and gold coloured leather, the designs being worked in gold thread, with bosses of mirror glass, and spangles sewn on with glass beads. In the upper design the tulip is silver on white ground, with silver border on each side, the left-hand half being gold. An orange band runs across the top. Gold thread tassels.

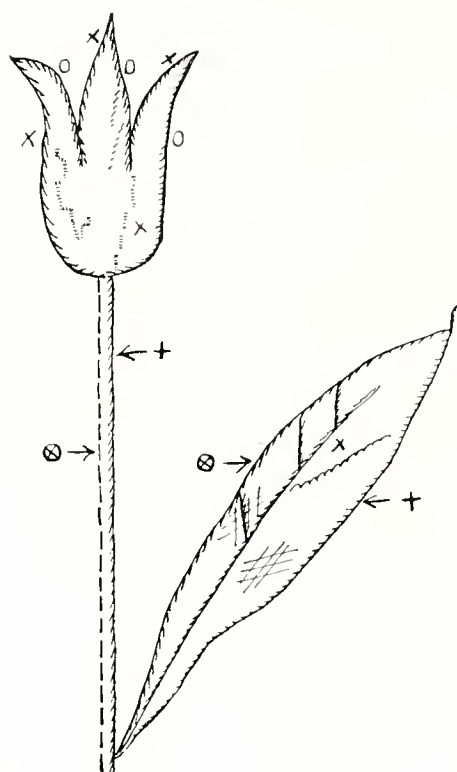


This pochette is worked in gold, silver and black appliqué on white ground, with black tassel.



LEATHER POCHETTES WITH EMBROIDERY. BY EMMY ZWEYBRUCK

CURTAIN, CUSHION AND TEA-COSY IN EMBROIDERED ORGANDIE. BY TILLY KLOPPER



COLOURS OF STITCHES

- × PALE YELLOW
- BRIGHT YELLOW
- + TURQUOISE BLUE
- ⊗ PALE BLUE

CURTAIN. Pale yellow organdie, with organdie applications embroidered in lemon yellow and turquoise blue mercerised cotton thread. The tulip petals are lemon organdie, the leaves pale turquoise organdie, both decorated with little crosses, stars, knots, etc. Bands : strips of (a) lemon organdie stitched bright and pale yellow thread ; (b) pale turquoise organdie stitched blue and pale yellow. At the foot the curtain is finished with two hems of pale yellow material and one of lemon showing through the other, and it is further decorated with rows of ornamental stitches.

CUSHION. Pleated organdie the same yellow as for curtain, the pleats fixed in position by flowers embroidered in bright wools, and each end fastened by a tassel of rolled organdie in pale turquoise.

TEA-COSY. The same materials and colours as for the curtain. Each of the three sides is embroidered with a different flower design in wools. The tassel is made in the same way as those on the cushion. The seams are finished with plaited organdie rolls. Lining of white jap silk and washable wadding, which need not be removed when the cosy goes to the laundry.



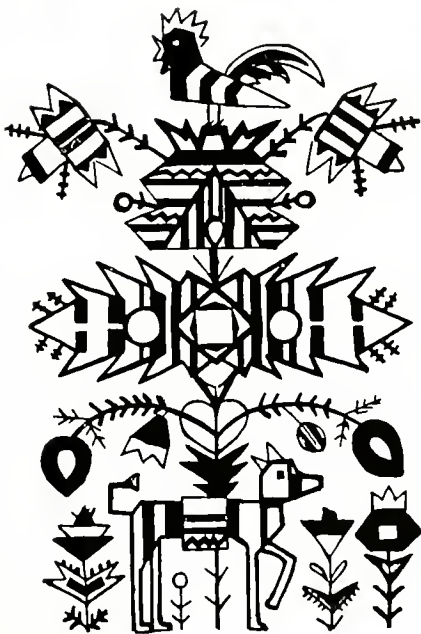
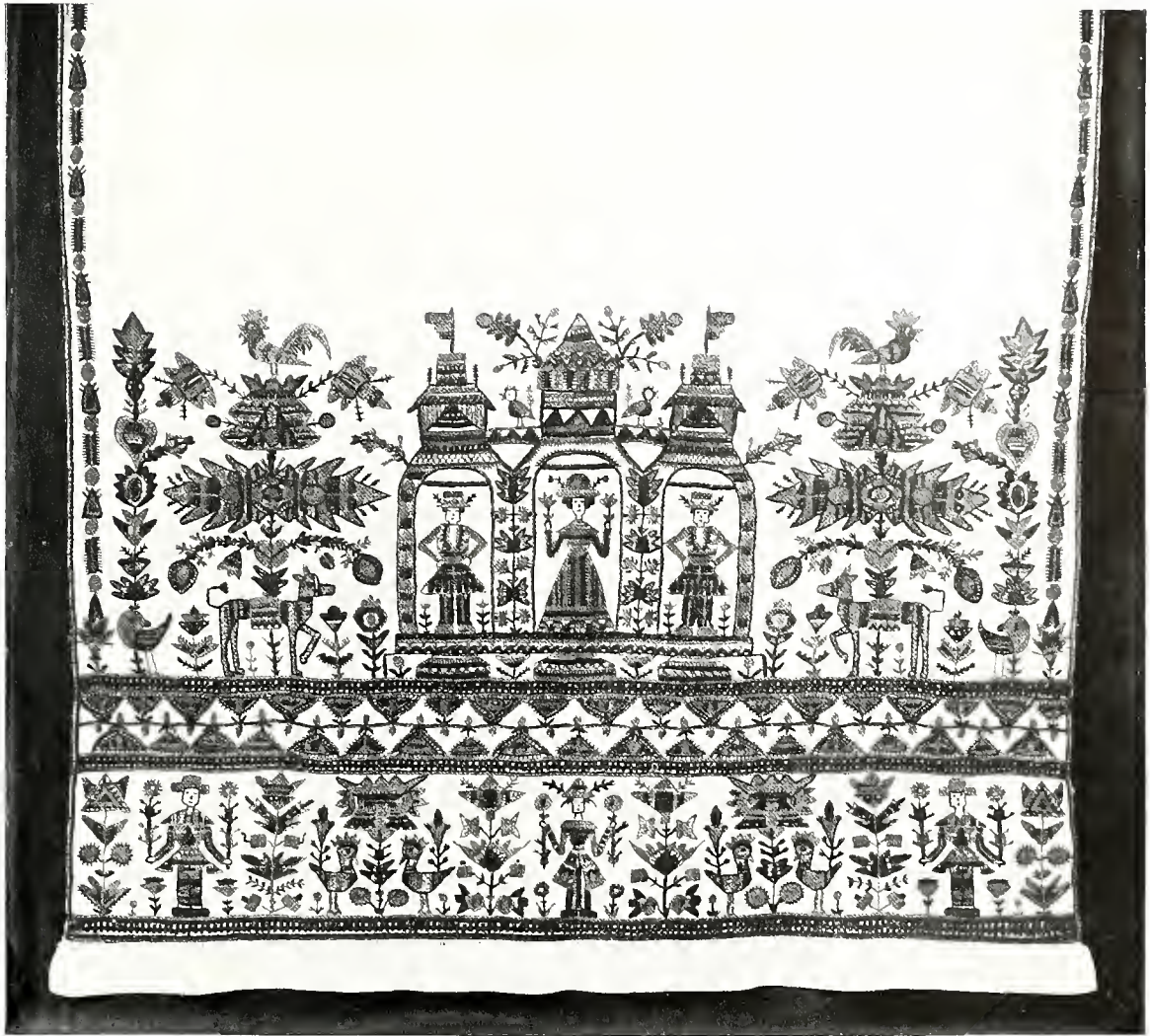
CURTAIN, CUSHION AND TEA-COSY IN EMBROIDERED ORGANDIE.
BY TILLY KLOPFER
(Photo: Reifenstein, Vienna)

WALL HANGING. DESIGNED BY
WYNDHAM TRYON
WORKED BY MARY HOGARTH

This hanging is some 5 by 4 feet in size. The pattern is based on the music of Jota Valenciana and is the design of Wyndham Tryon. It is worked in cross stitch, on the diagonal, crossing every stitch as you proceed and so forming a thick back which wears much better than cross stitch done in lines. Every needleful is composed of many strands of wool, in order to cover the rather coarse hand-woven and hand-spun scrim on which it is worked. It is worked by the threads of the material, crossing four or six threads as the choice may be.

The slightly uneven ground of a hand-spun material gives an inequality that is pleasant and differentiates it from the machine-made quality of a canvas. The French knots are superimposed on the cross stitch, with the exception of the three black squares which are entirely of knots. The whirling white shapes are in buttonhole, done large, with plenty of wool in the needle.





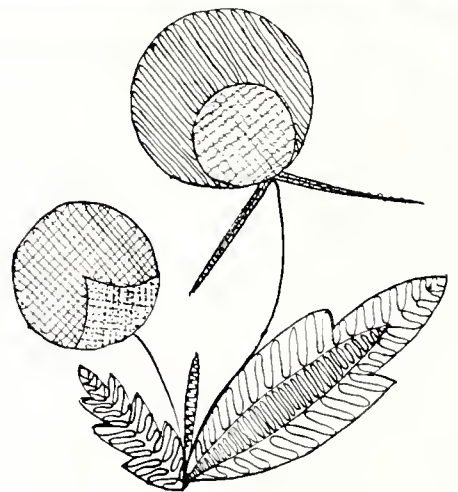
WALL HANGING. BY KRIEMHILD LOHR

The hanging, size about 34 in. by 20 in., is worked on medium fine white linen in black and red cotton. The motifs are outlined in black, and the filling done in red in a great variety of stitches, such as chain, satin, herringbone, and a number of decorative stitches, either vertical or horizontal, allowing the linen to show through and thus lightening the effect. The borders below the pavilion are worked in the so-called "Indian" plait stitch. The colour scheme is shown in the diagram of one of the details, the white spaces in the design representing red.



SCARF IN EMBROIDERED SILK NET
BY ALLEN MUELLER

The silk net was stretched over a frame, and the stitches, also in silk, were all worked so as to run in the same direction as the weave of the net. By means of drawing together threads of the material, holes were formed which give the effect of openwork.



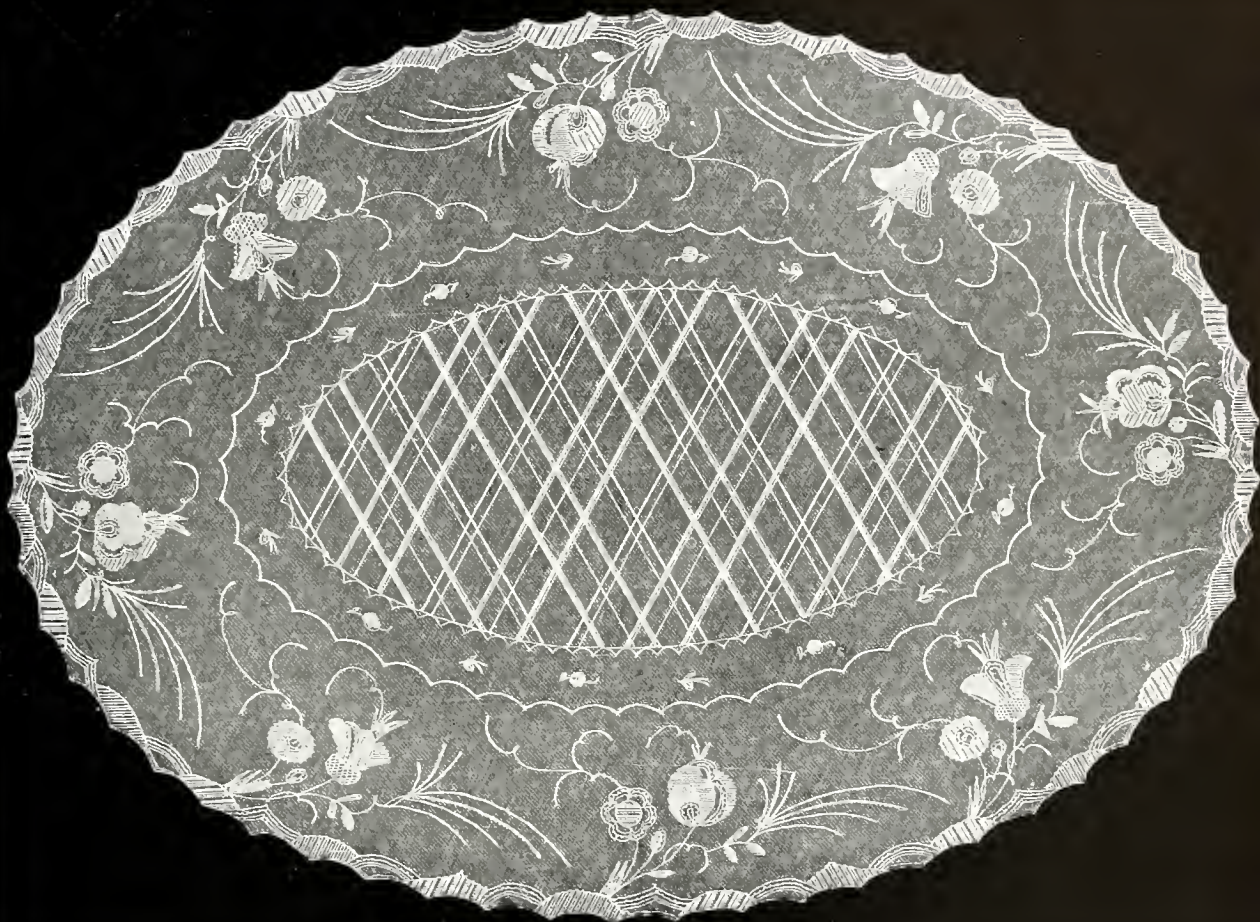


TABLE CLOTH IN EMBROIDERED NET BY KRIEMHILD LOHR

This oval table centre is about 4 ft. by 3 ft. in size. It is worked in single-strand cotton on fine white cotton net. The net is stretched over the design, and the outlines of the motifs worked in running stitch. After this the motifs are filled in according to taste with fancy stitches, or else with rows of running stitch. These fillings are worked so that they run parallel with the rows of holes of the net.



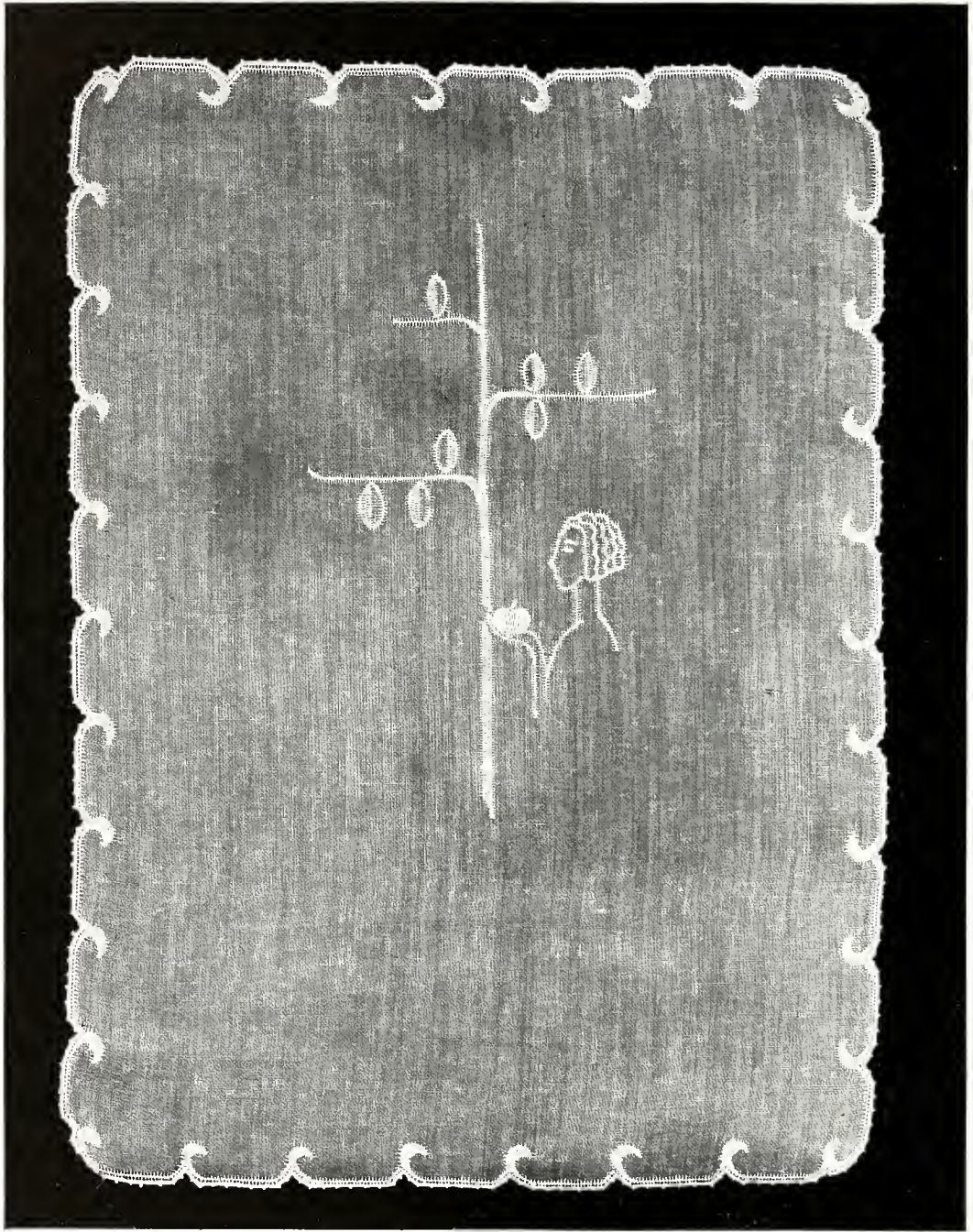
TABLE TOP IN EMBROIDERED WHITE NET. DESIGNED BY GIULIO ROSSO, EXECUTED BY "JESURUM," VIENNA

The design is worked on hand-made net in two kinds of linen thread, giving both transparent and opaque effects to the work.



TABLE CENTRE IN NEEDLE-RUN NET. DESIGNED BY ALDO SALVADORI
EXECUTED BY "ISTITUTO D'ARTE DECORATIVA DI MONZA"

The designer has called his design "The Acrobats." It is worked in fine cotton on cotton net.

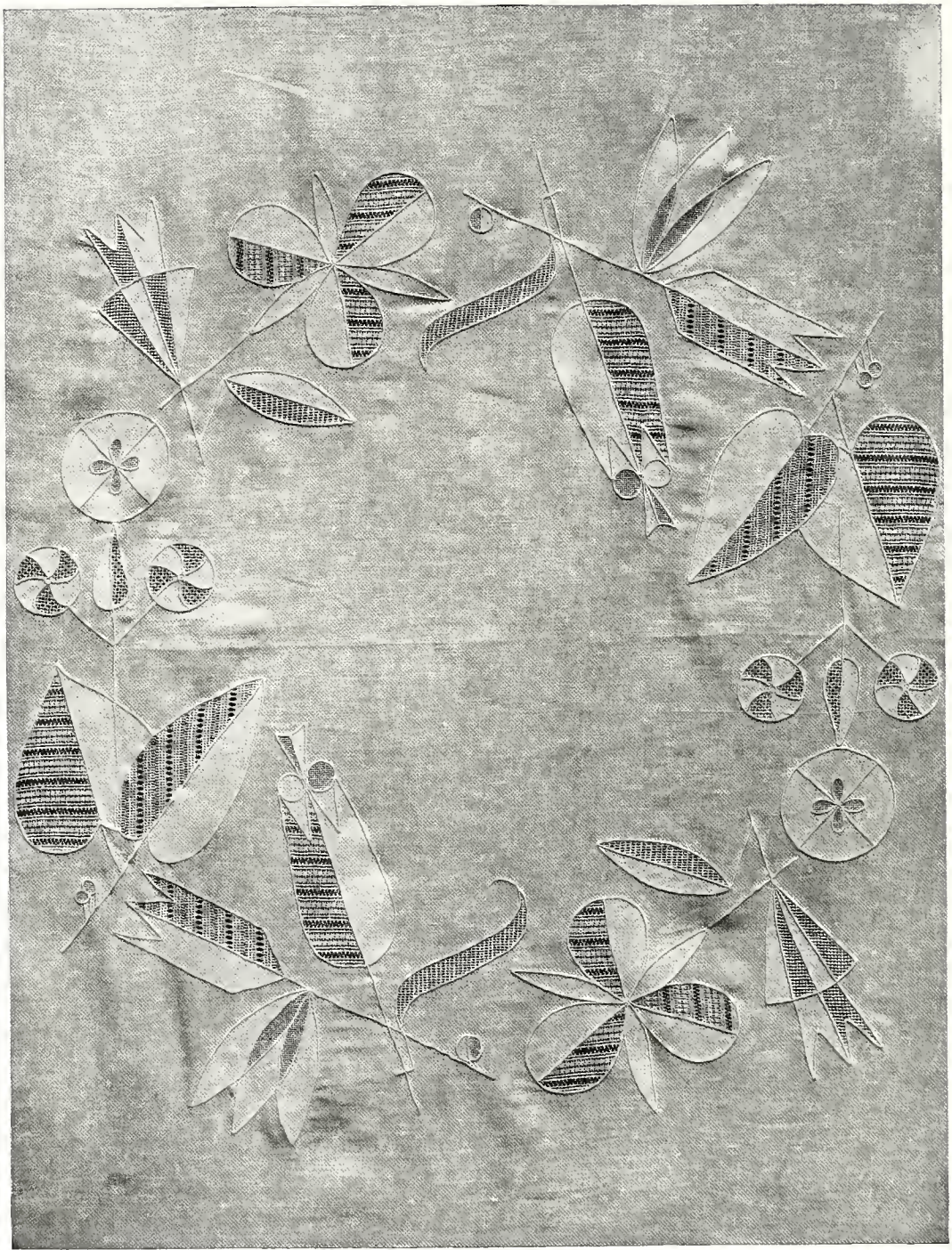


LINEN ANTIMACASSAR. DESIGNED BY V. ZECCHIN

The design is executed on fine linen in drawn thread work by a student of the "Civica Scuola Professionale Femminile." (Photo : Giacomelli, Venice.)



CURTAIN IN NEEDLE-RUN NET, "THE DANCE." BY ANITA PITTONI



TEA CLOTH EMBROIDERED IN WHITE ON WHITE LINEN
DESIGNED BY ALDO SALVADORI



OVAL TABLE CENTRE IN WHITE ORGANDIE. DESIGNED BY GIOVANNI GUERRINI

This piece was embroidered by hand in the workshops of the Contessa Pia di Valmarana. It is worked in white mercerised cotton in satin and overcast stitches from a design by the painter G. Guerrini.



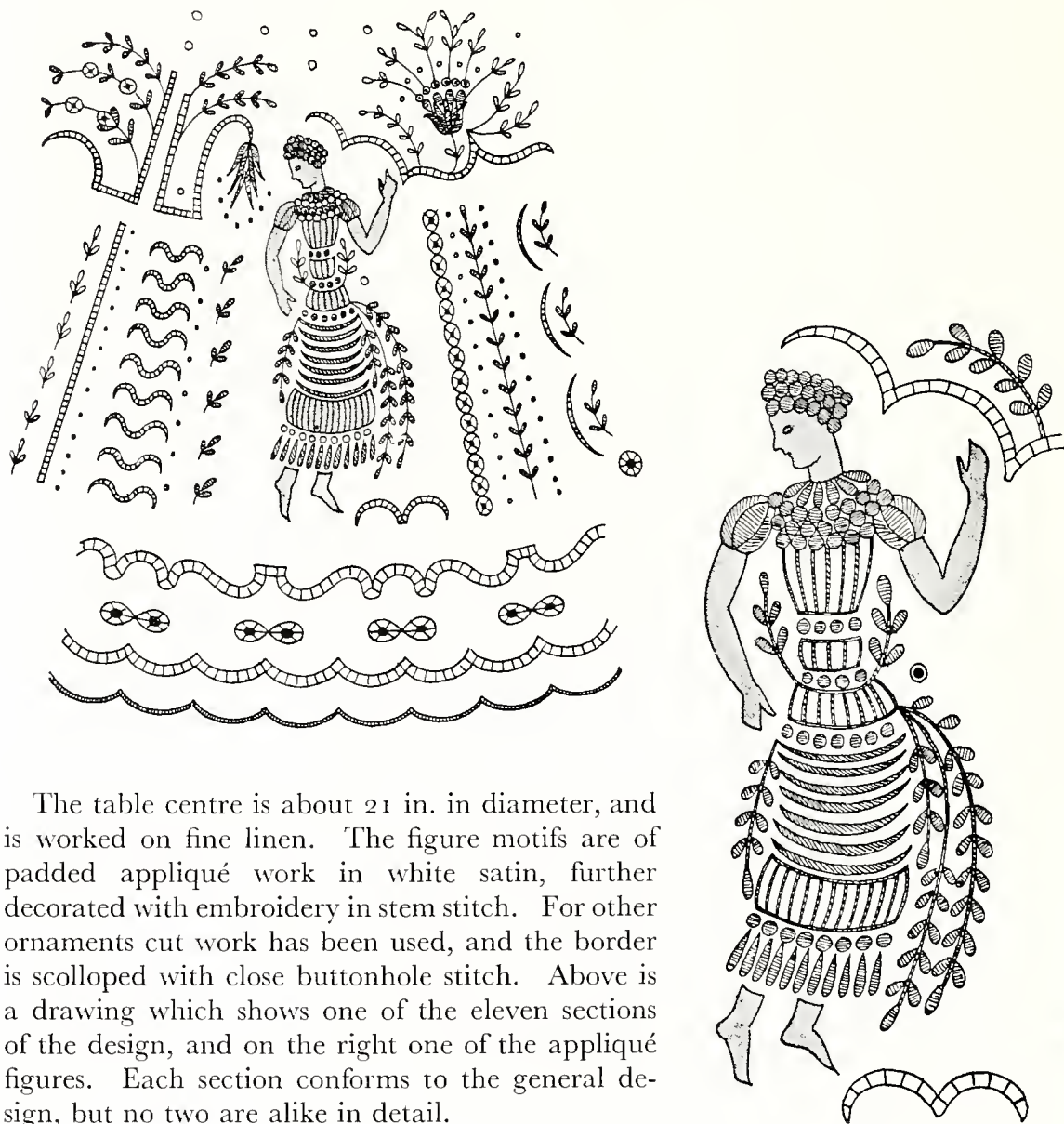
CUSHION IN FLORENTINE QUILTING, "THE MARKSMAN"
EXECUTED FROM A DESIGN BY ALDO SALVADORI



QUILTED CUSHION. DESIGNED BY GRETA WELAMSON
EXECUTED BY ANNA ANDERSSON

The material used for the cushion is reseda green taffeta silk, silk thread being used for the quilting pattern. (*Photo : by courtesy of Föreningen Handarbetets Vänner.*)

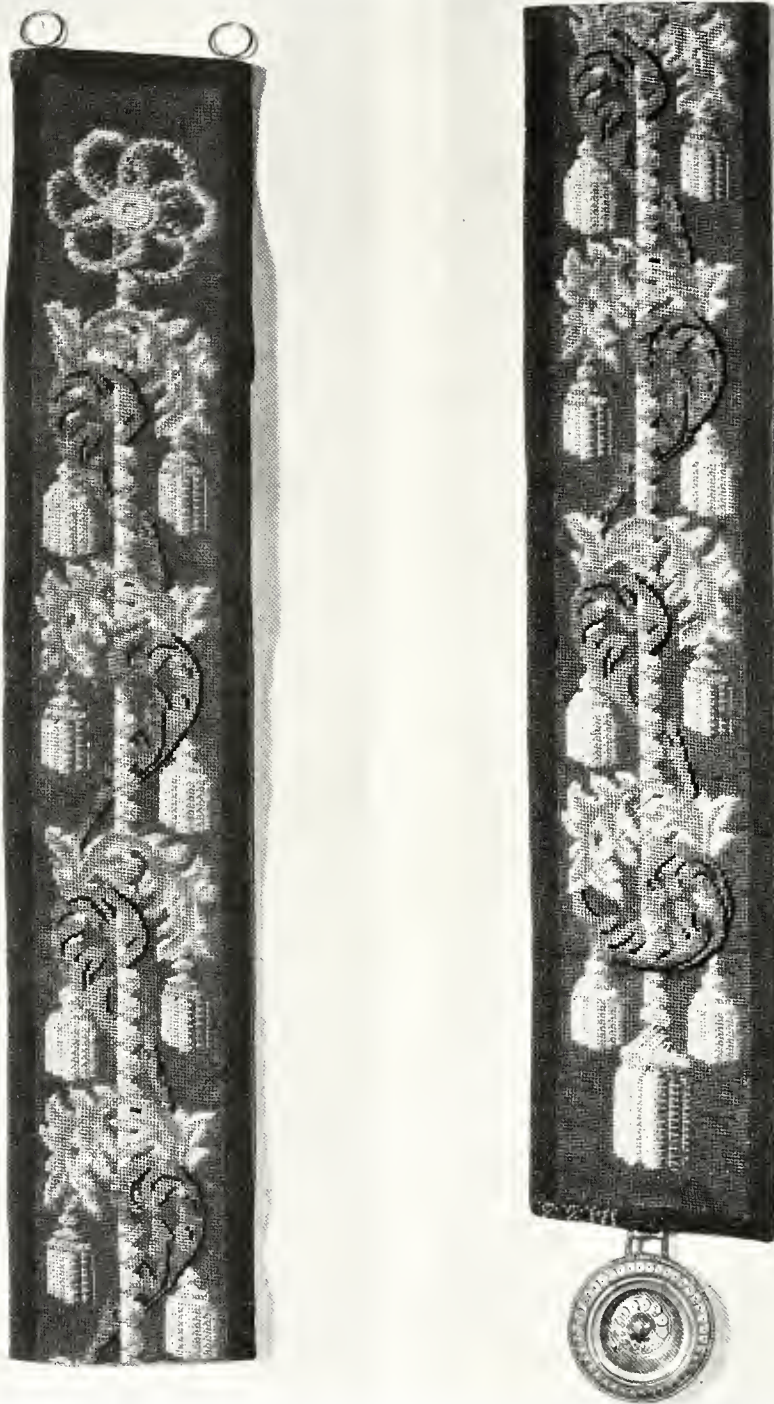
CIRCULAR TABLE CENTRE. DESIGNED BY
E. PALIČKOVÁ-MILDEOVÁ, EXECUTED AT THE
STATE SCHOOL OF EMBROIDERY, CHRUDIM



The table centre is about 21 in. in diameter, and is worked on fine linen. The figure motifs are of padded appliqué work in white satin, further decorated with embroidery in stem stitch. For other ornaments cut work has been used, and the border is scalloped with close buttonhole stitch. Above is a drawing which shows one of the eleven sections of the design, and on the right one of the appliqué figures. Each section conforms to the general design, but no two are alike in detail.



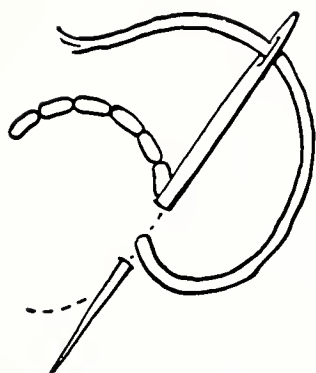
CIRCULAR TABLE CENTRE. DESIGNED BY E. PALIČKOVÁ-MILDEOVÁ, EXECUTED
AT THE STATE SCHOOL OF EMBROIDERY, CHRUDIM



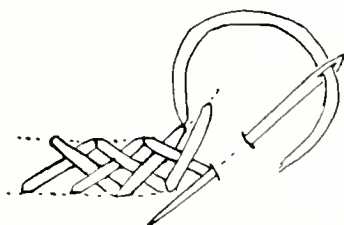
BELL ROPE WORKED BY FRANCES L. MARKOE

The design is worked throughout in petit point, and is copied from an old Italian bell rope belonging to a lady in New York. On a plum-coloured background the rope and tassel ends are blue, the smaller, alternating tassels, golden yellow. The leaves are green, the dark ones with black veining, and the lighter with soft red veining.

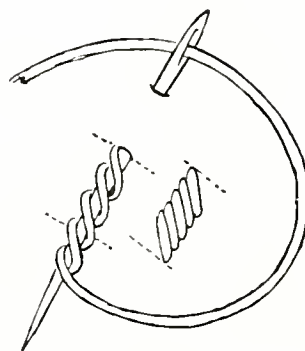
LIST OF STITCHES MENTIONED IN THE PRECEDING PAGES



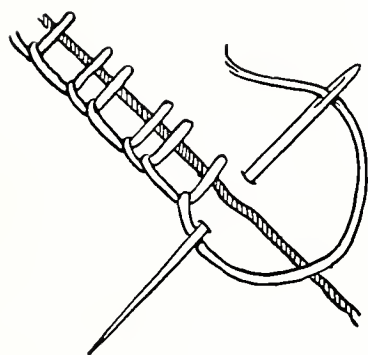
BACK STITCH



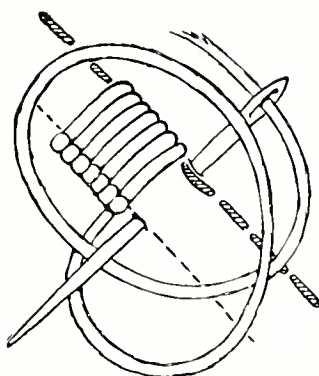
BACK STITCH, DOUBLE



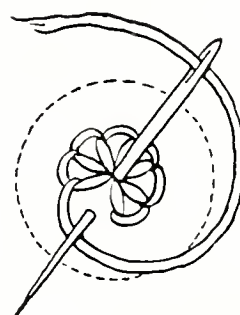
BULLION STITCH



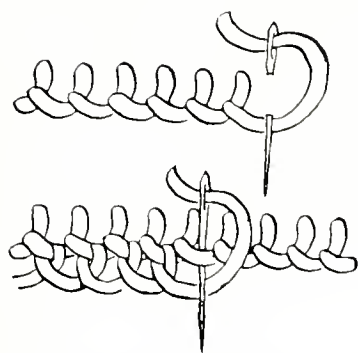
BUTTONHOLE, OPEN



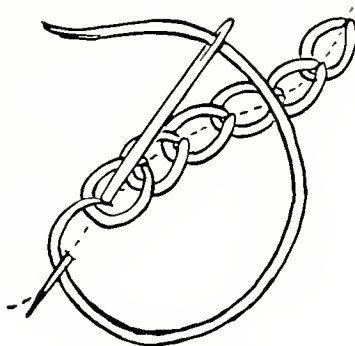
BUTTONHOLE, TAILOR'S



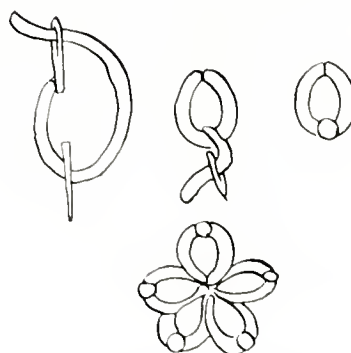
BUTTONHOLE WHEEL



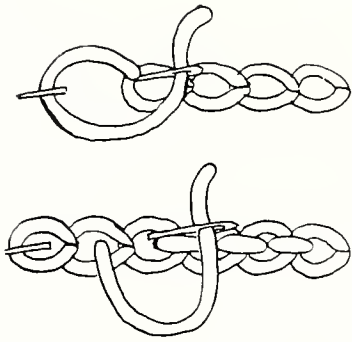
BUTTONHOLE, SURFACE
or DETACHED



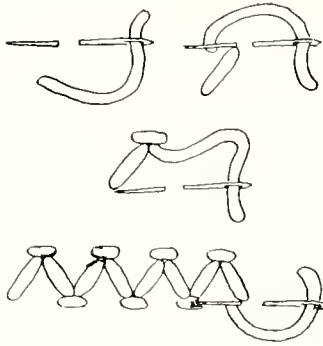
CHAIN STITCH



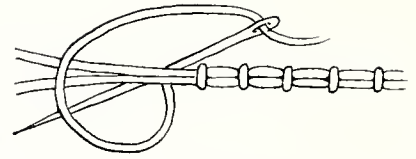
CHAIN STITCH, DETACHED,
and DAISY STITCH



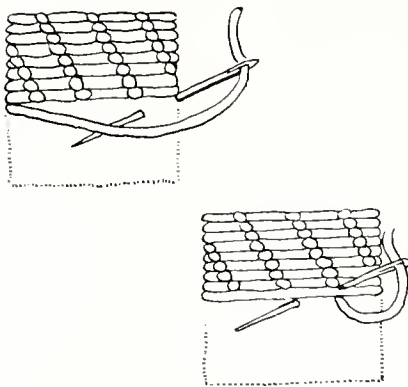
CHAIN, TIED or
BACK-STITCHED



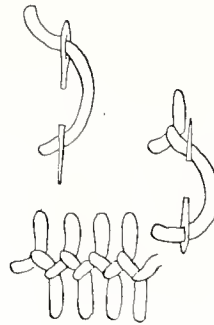
CHEVRON STITCH



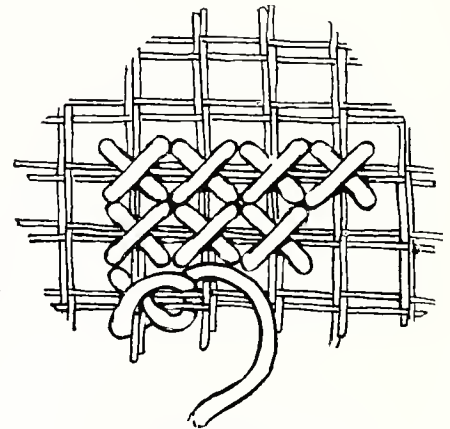
COUCHING



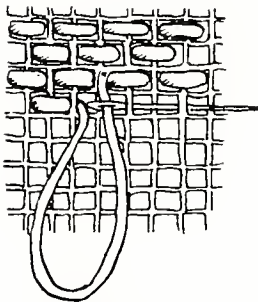
COUCHING, BOKHARA



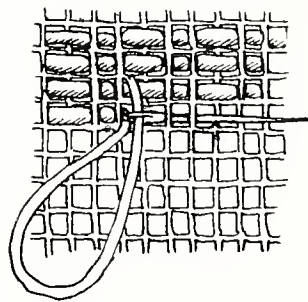
CRETAN STITCH
(an "interlocked" buttonhole)



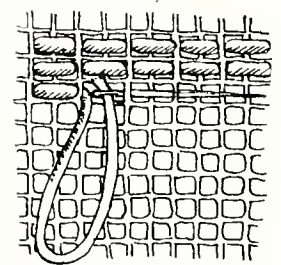
CROSS STITCH
(GROS POINT)



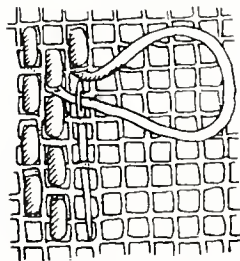
DARNING, PLAIN,
HORIZONTAL



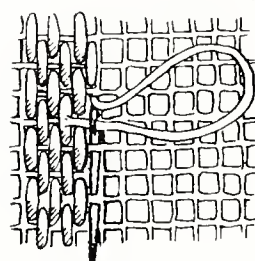
DARNING, PATTERN,
HORIZONTAL (1)



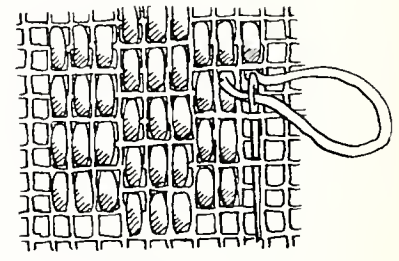
DARNING, PATTERN,
HORIZONTAL (2)



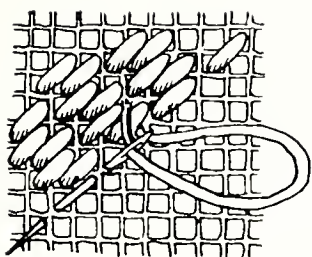
DARNING, PLAIN,
VERTICAL (1)



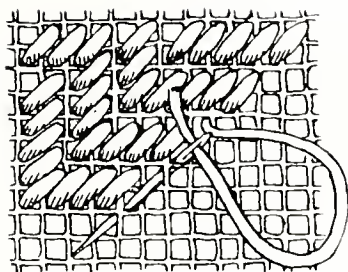
DARNING, PLAIN,
VERTICAL (2)



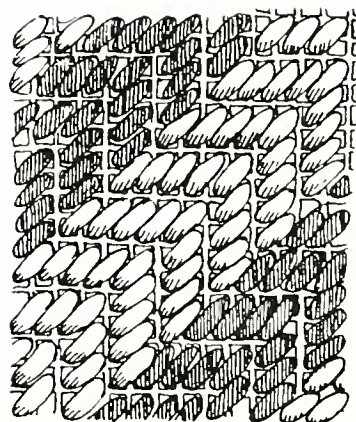
DARNING, PATTERN,
VERTICAL



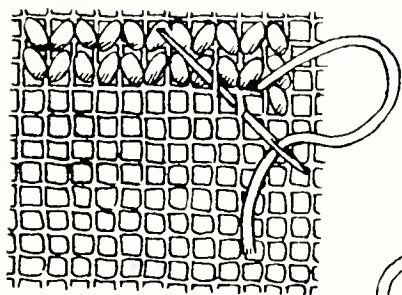
DARNING, PATTERN,
DIAGONAL (1)



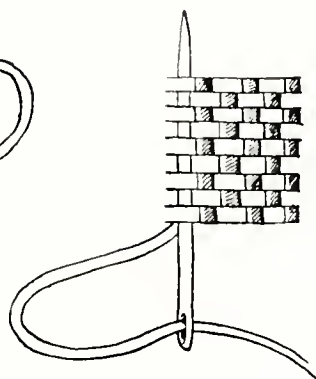
DARNING, PATTERN,
DIAGONAL (2)



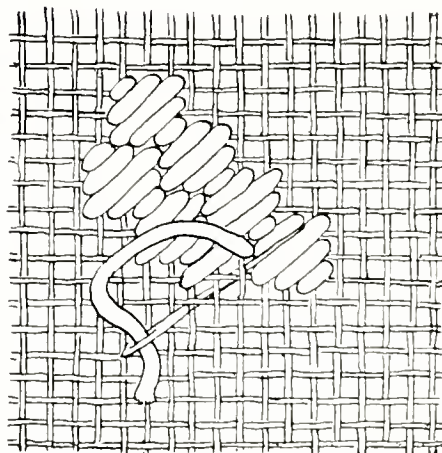
DARNING, DIAGONAL
PATTERN,
using contrasting colours



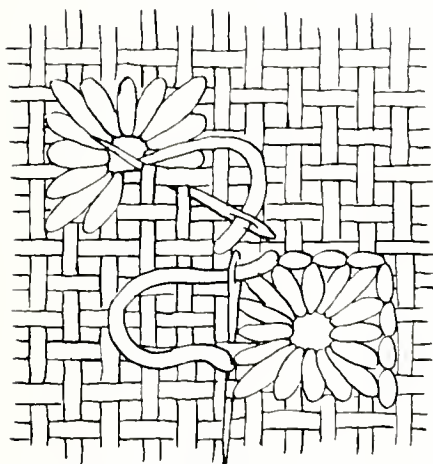
DARNING, DIAGONAL,
ZIG-ZAG



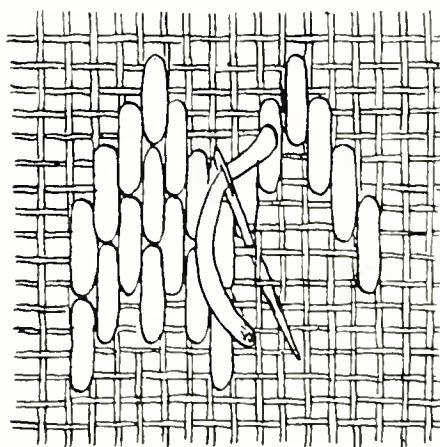
DARNING, SURFACE



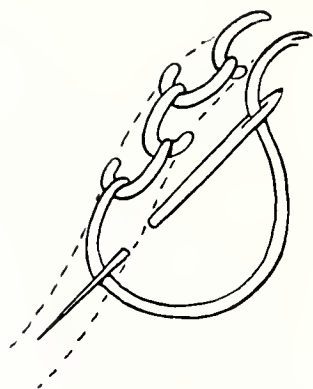
DIAGONAL STITCH



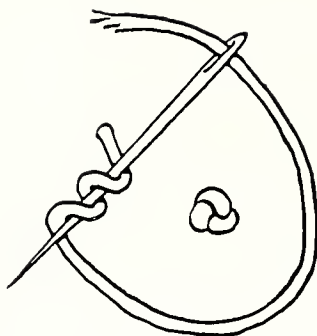
EYE STITCH (a "pulled" stitch)



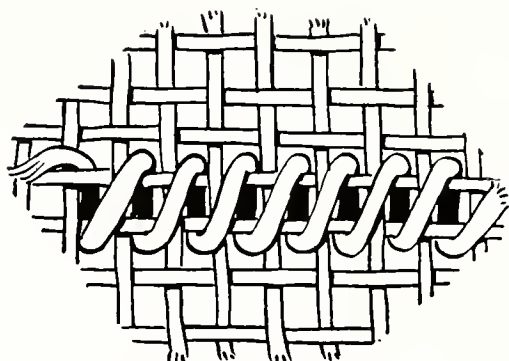
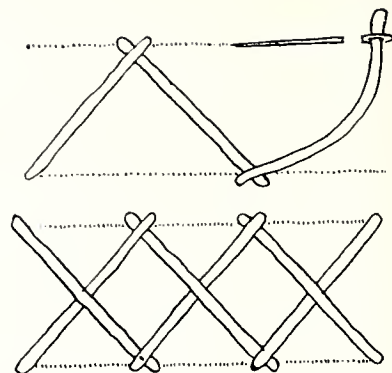
FLORENTINE STITCH
(GROS POINT)



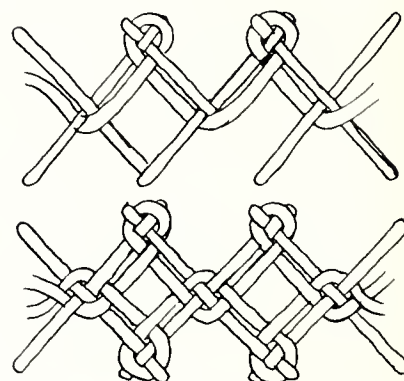
FEATHER STITCH



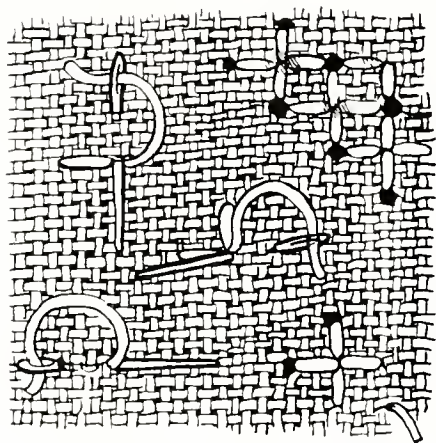
FRENCH KNOT



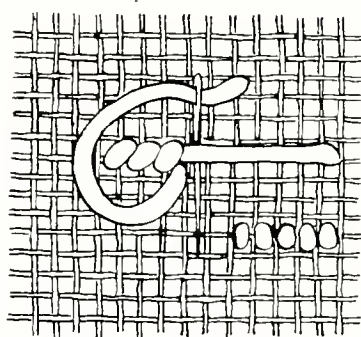
GOBELIN STITCH (GROS POINT)



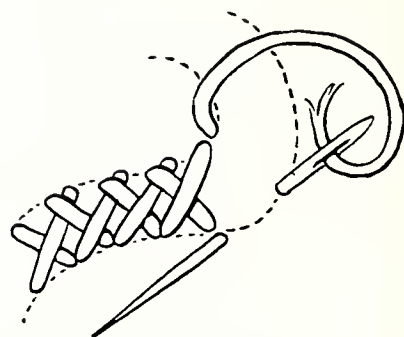
GERMAN INTERLACING



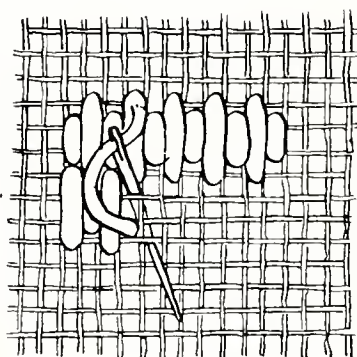
GREEK CROSS STITCH
(a "pulled" stitch)



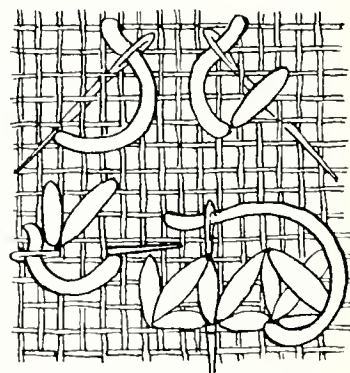
HALF (CROSS) STITCH



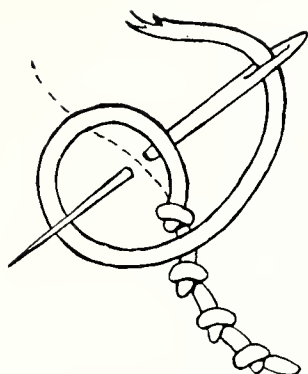
HERRINGBONE



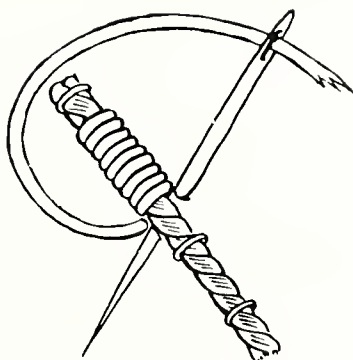
HUNGARIAN STITCH
(GROS POINT)



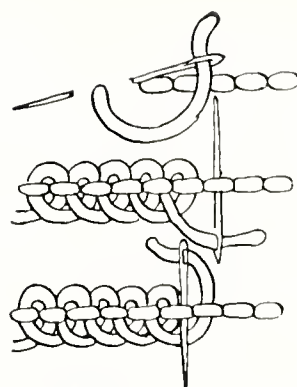
ITALIAN CROSS STITCH



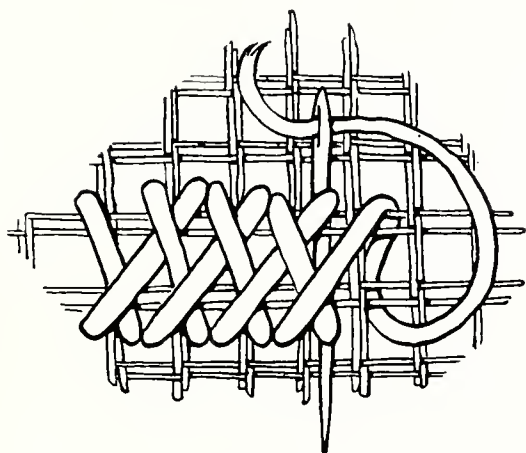
KNOT STITCH



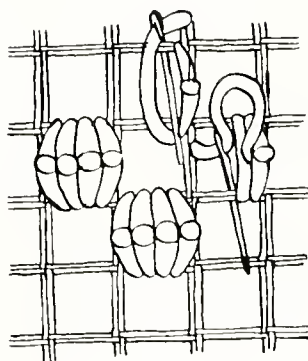
OVERCAST STITCH



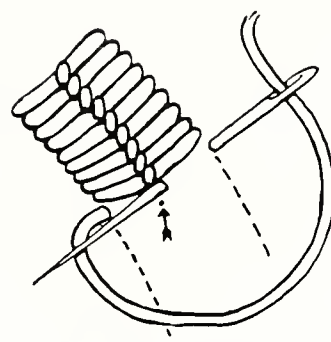
PEKINESE STITCH



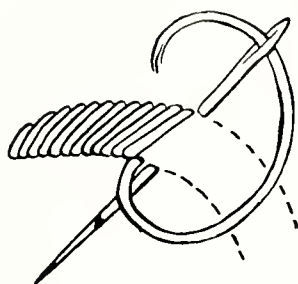
PLAIT STITCH



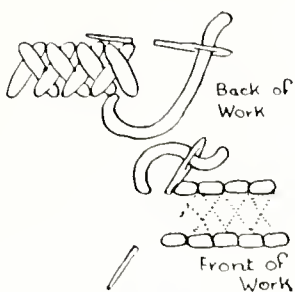
ROCOCO STITCH
(GROS POINT)



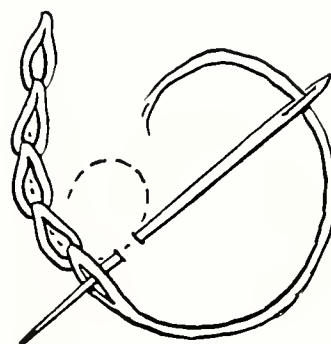
RUMANIAN STITCH



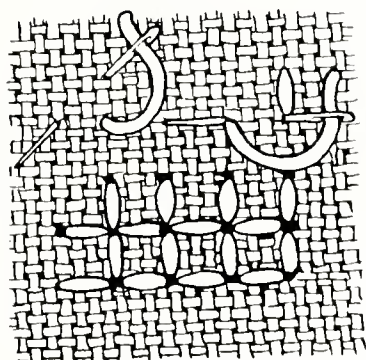
SATIN STITCH



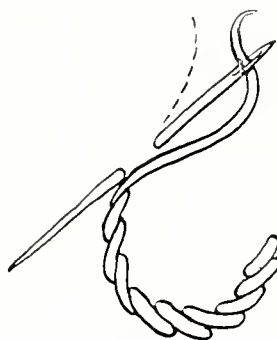
SHADOW WORK



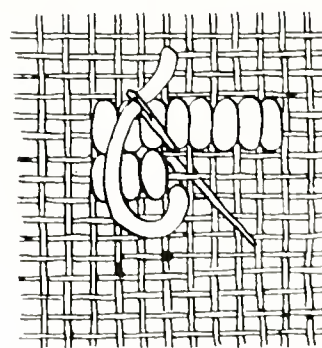
SPLIT STITCH



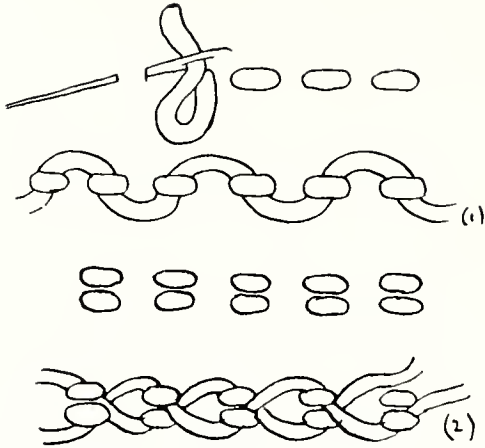
SQUARE STITCH
(a "pulled" stitch)



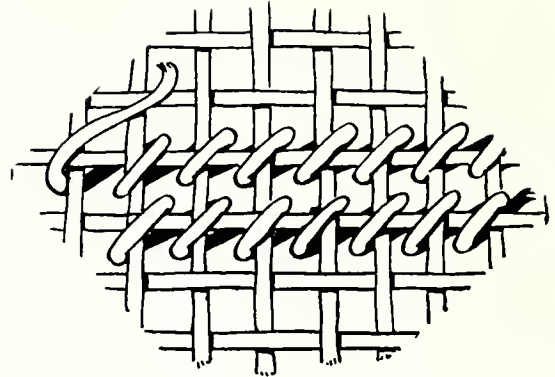
STEM STITCH
(or OUTLINE)



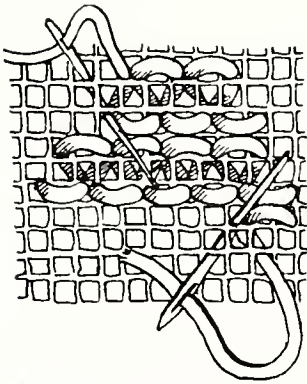
STRAIGHT or UPRIGHT
STITCH



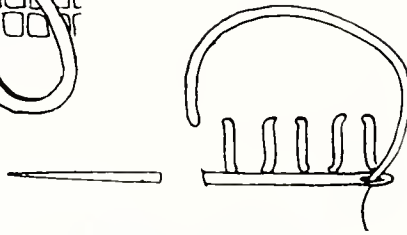
THREADED RUNNING STITCHES



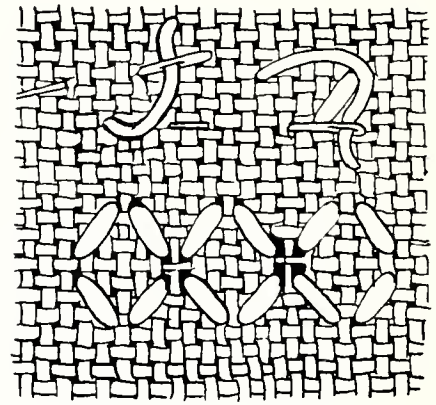
TENT STITCH (PETIT POINT)



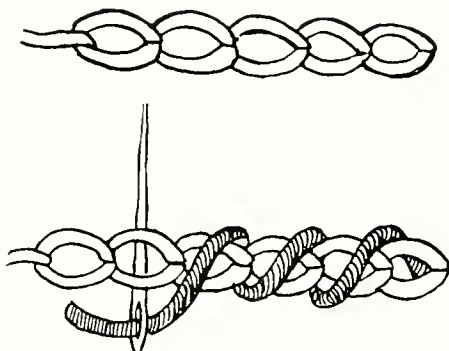
WAVE STITCH
(DIAGONAL)



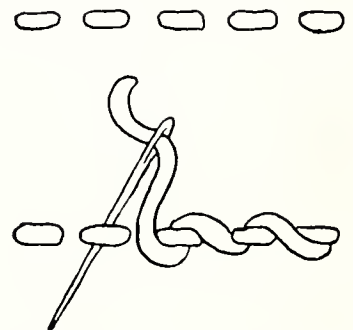
WAVE or TWISTED
DARNING STITCH



WINDOW PATTERN
(a "pulled" stitch)



WHIPPED CHAIN STITCH



WHIPPED RUNNING STITCH

HOW TO TRANSFER A DESIGN ON TO THE MATERIAL

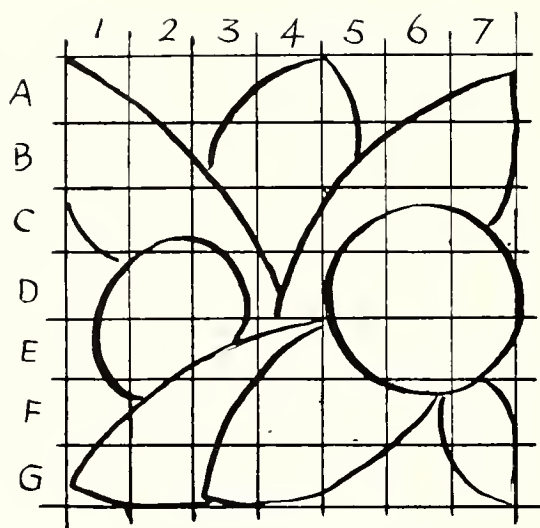
There are almost as many methods of transferring a design on to the surface of the embroidery ground as there are materials and workers. Some workers prefer one method, others another, and the many materials available require varying treatments. Many of the most successful designers do not work to a pattern at all, or even from a design drawn on the material, finding inspiration comes as the work proceeds and as the stitches selected dictate. If it is desired, however, to follow a pattern drawn on to the material, the best way is to proceed as follows.

Draw the design the same size that it is to be worked on to a strong *thin* piece of linen tracing paper. Have a sheet of glass in a narrow frame, rather like the frame of a slate. Pin the tracing paper to the frame of the glass all round. Lay your material over the tracing paper and pin it also tightly to the frame. Set this up against a window in daylight and trace the design, which should easily be visible, with a fine brush and liquid Indian ink on to the material.

For working on canvas, which does not always take ink very well, it may be found easier to use oil paint, thinned with plenty of turpentine, and allow it to dry for a couple of days. Chalk or charcoal might be used, but they rub off canvas very easily, and have to be constantly re-drawn.

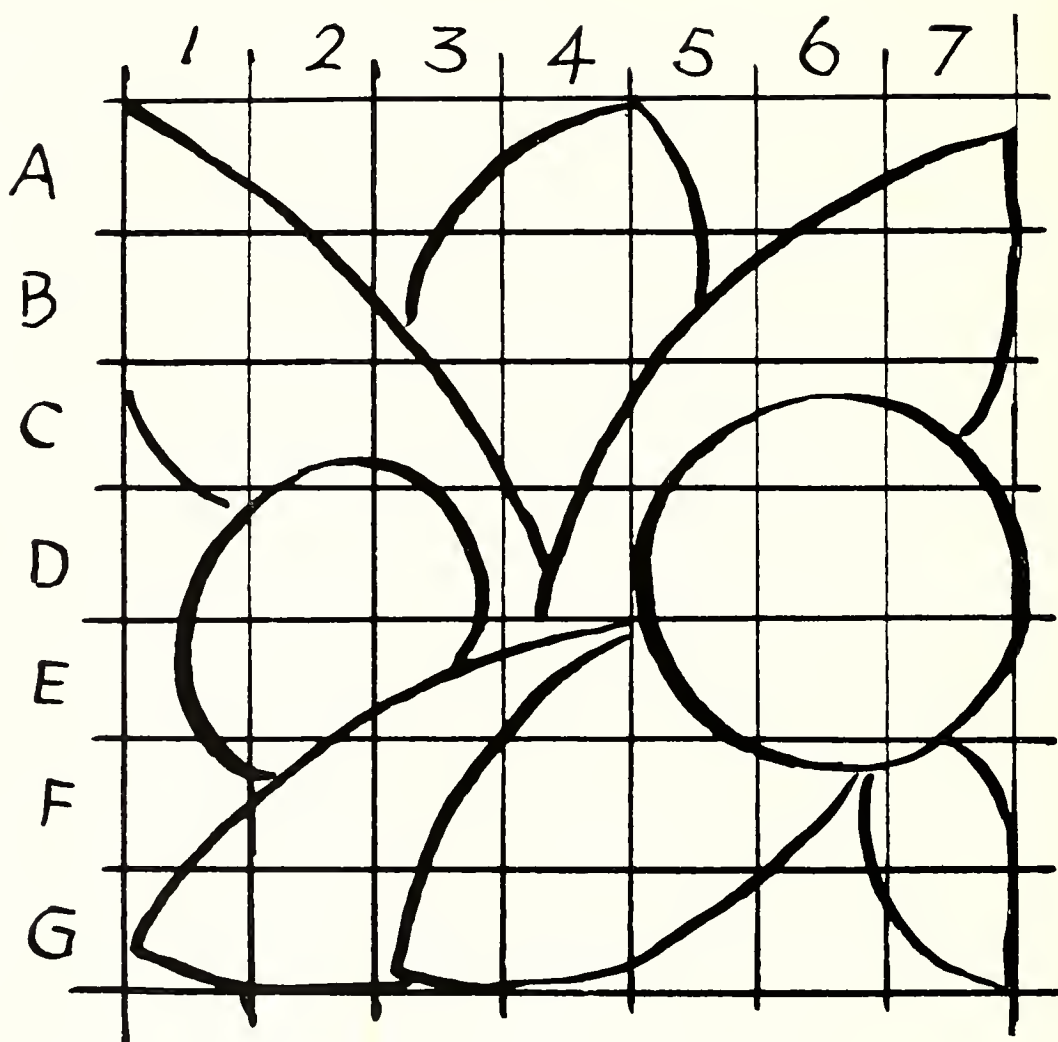
HOW TO ENLARGE A SMALL DESIGN TO THE SIZE REQUIRED

Rule fine lines across the original small design, preferably in red ink, both ways to form equal squares of any size you like, say half an inch each way. Then measure out the size to which the design has to be enlarged. Calculate how much larger, according to the number of squares on the small design, the squares to fill the larger space must be. Draw on a larger piece of linen tracing paper the same number of squares required at whatever is the size calculated. Then draw into every square on the larger sheet, by hand, whatever you see in the corresponding smaller square on the design, and proceed as before with a sheet of glass. (See diagrams on the following page.)



HOW TO ENLARGE A SMALL DESIGN

The diagram on the left represents the original design, on which forty-nine equal squares have been ruled. The drawing below is the same design transferred on to a piece of material about four times the size of the original. For instructions, see previous page.



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